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VAN HOOGSTRA滕 CHOSEN TO FILL LEADERSHIP OF N. Y. PHILHARMONIC

Dutch Conductor Appointed to Post Rendered Vacant by Resignation of Josef Stransky—Will Share Duties with Mengelberg—One Year's Contract Signed, with Option of Renewal—New Conductor Will Aim to Present Best Music, Both Classical and Modern—Will Also Lead Stadium Concerts

WILLEM VAN HOOGSTRA滕, the young Dutch conductor, has been appointed to succeed Josef Stransky in the leadership of the New York Philharmonic, and will share the duties of conductor with Willem Mengelberg during the season 1923-24.

The contract with Mr. Van Hoogstraten was signed on the afternoon of Feb. 16, and the appointment was then announced by Clarence H. Mackay, chairman of the board of directors, who stated that Mr. Van Hoogstraten would conduct the orchestra during the first half of next season, and Mr. Mengelberg would be the leader during the second half, the arrangement of this season and last being thus carried on. Henry Hadley is to continue as associate conductor of the society.

Following the usual custom of the Philharmonic, only one year's contract has been signed with the new conductor; but as is also its custom, it has reserved an option to renew his services at the expiration of that term.

Mr. Van Hoogstraten made his American debut as a conductor last year when he led two concerts for which the New York Philharmonic was engaged. Subsequently he amplified the impression he then created by leading half of the series of the summer concerts at the Lewisohn Stadium. About a month ago he was engaged to conduct the Philharmonic in two concerts of the regular series at Carnegie Hall.

"I think we have appointed a conductor of very great ability," said Arthur Judson, manager of the orchestra, in discussing the situation this week. "Mr. Van Hoogstraten's success at the Stadium concerts, and at the concerts in which he conducted the Philharmonic last season and this, and the high praise given him in the notices of the critics, have fully warranted the society in the course it has taken."

The appointment of Mr. Van Hoogstraten suddenly set at rest lively speculations as to Mr. Stransky's successor, but it has by no means allayed certain rumors as to the reasons which have led to Mr. Stransky's resignation. With this phase of the situation, of course, Mr. Van Hoogstraten has had no connection whatever. While reports of dissensions between the officers of the society and Mr. Stransky have been vigorously denied in certain quarters, it is stated that one of the patrons, a lady, offered an endowment of \$1,000,000 to the Philharmonic with the condition that this



Photo by Marcia Stein

WILLEM VAN HOOGSTRA滕

Young Dutch Conductor Whose Success as Guest Leader with the New York Philharmonic Has Led to His Appointment to Fill the Vacancy Caused by the Resignation of Josef Stransky After Twelve Years' Term of Office

gift should not take effect during Mr. Stransky's term of office.

Mr. Judson, when asked if such an endowment had been offered, replied that he only wished it were possible for the Philharmonic to get \$1,000,000 somewhere. "We want as much money as we can get," he said, with a laugh, "and if you know where we can get \$1,000,000 lead me to it!"

At the same time it is said that the relations between Mr. Stransky and the society were so amicable at the termination of his engagement that he received a substantial bonus, asserted to be in the neighborhood of \$25,000, in recog-

nition of the work he has done for the society during his twelve years of office.

It has been rumored that Mr. Stransky is to conduct another orchestra in New York, but this story does not seem probable, in view of his absolute refusal to discuss his future plans. Seen this week by a representative of *MUSICAL AMERICA* at Atlantic City, where he is spending a holiday, Mr. Stransky declined to make any comment whatever upon the situation.

"I have resigned my position," he said, "and my resignation has been duly

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ITALIAN NOVELTY, "ANIMA ALLEGRA," IS GAILY GIVEN AT METROPOLITAN

Vittadini Opera Has Its North American Premiere, with Lucrezia Bori as the "Joyous Soul"—Comedy Success for Tokatyan, New Tenor—Music Possesses Charm But Lacks Distinction—Book Has Paucity of Dramatic Incident, But Performance Achieves Color and Atmosphere

WITH the North American premiere of Franco Vittadini's "Anima Allegra" on Wednesday evening of last week, the first real novelty of the opera season, as distinguished from revivals of once amply familiar standard works, was intercalated in the repertoire at the Metropolitan. It was handsomely and tastefully appraised and very well sung. Settings imported from Italy and a cast that included Lucrezia Bori, Kathleen Howard, Queena Mario, Giacomo Lauri-Volpi, Adamo Didur and Armand Tokatyan, with Rosina Galli to dance and Roberto Moranzoni in the conductor's chair, attested the Metropolitan's wish that "The Joyous Soul" should put its best foot forward.

The audience was an attentive and a friendly one, but whether "Anima Allegra" is to be classed as among more successful undertakings of the season was not altogether established by the applause. This was heaviest after some colorful Spanish dancing in the second act, and again after a bell-ringing finale such as would have rejoiced the patrons of light opera in the heyday of "The Chimes of Normandy." Forthcoming repetitions may be necessary to determine whether an opera that is almost totally devoid of dramatic incident, but which proffers stage pictures attractive to the eye, and music that has a considerable measure of charm if not of distinction, can hold a place among works primed and spiced with the usual conflicts, passions, perfidies and tragedies.

"Anima Allegra" has almost none of the usual opera ingredients. It is almost innocent of a story. The thread that ties the characters together is as slender as that of the ordinary musical comedy. With the interpolation of a few "song hits" and of some less polite and restrained comedy, it might easily be converted into a work of essentially popular character. Yet the music which Vittadini has written for it is the music of the serious lyric stage, and it betrays, moreover, that flair for operatic writing which seems to be the birthright of Italian musicians. It suggests that with a sturdier libretto the composer may one day accomplish much more than he has with "Anima Allegra." Though this is really his second rather than his first opera (for he wrote another, with Illica, that has never been produced), it represents a beginning certainly more

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RECOMMEND LAW AGAINST "FAKE" MUSIC TEACHERS

Mayor's Committee Urges That Legislature Should Be Asked to Take Action—Agrees with Opponents of Licenses That Reform May Come from Within the Profession—Committee Ends Inquiry, and Asks to Be Discharged

THE committee appointed in August last by the Mayor of New York, John F. Hylan, to consider the question of the licensing of music teachers, has submitted a report suggesting that he should recommend the Legislature to pass "some law" for the protection of the public and the teachers themselves. What form this law should take is not stated; but the committee expresses the view that eventually the state licensing of teachers will become an accomplished fact, under the auspices of recognized leaders of the profession. It admits, however, that the full operation of such a system is obviously a long distance away.

Even while making this recommendation, the committee says that it shares largely in the opinion expressed by many that remedial measures will more readily be promoted by some movement from within the profession. This is the view which is entertained by many of those who are against the licensing proposal. This movement, it is suggested, might assume the form of an incorporated society of teachers who would take the matter up seriously. Some plan of registration, it is also urged, might be the very best beginning in the effort to find a solution to the licensing problem. The Mayor's Committee has concluded its investigations and asks to be discharged.

In the course of the evidence, it was stated that registration was in force in Australia; but if so, this has only lately become the law. It was not in force two years ago, though it had been contended for many years that some such step should be taken for the protection of those engaged in studying music.

The letter sent to the Mayor by the committee is signed by Philip Berolzheimer, Chamberlain; George P. Nicholson, Corporation Counsel; John F. Gilchrist, Commissioner of Licenses, and Willis Holly, secretary to the committee, and is as follows:

Many Instances of Fraud

"You appointed us on Aug. 22 a committee to investigate the question of licensing music teachers because of complaints which had come to you from citizens who had been defrauded by incompetent persons, who pretended to be able, not only to teach music, but also to place their pupils on the operatic or concert stage.

"Instances were reported to you where people, unable to judge of these pretensions, but sincere in their purpose to study the art, took lessons, paid big fees and worked hard only to find that their money and effort had been wasted. They had fallen either into the hands of men who were simply obtaining money under false pretenses or into the hands of incapable teachers whose self-delusion and conceit brought dire results that even entire good faith cannot palliate.

"You directed a survey of the whole music teaching situation to determine how, if possible, the public could be protected against such abuses and the great majority of the music-teaching profession made secure in its proper practice and its good repute before the people. Public hearings were held in the chamber of the Board of Estimate, City Hall. The attendance of music teachers of standing was gratifyingly large. The press featured the utterances of all the speakers and our investigation was followed with much interest all over the country.

"We then appointed an advisory committee under which the inquiry could be

continued by the profession among themselves. At its meeting on Dec. 11 in Magna Chordia Chambers, the subcommittee made a voluminous report. Dr. William C. Carl, director of the Guillemant Organ School, was chairman of this committee, and Dr. Frank Damrosch, director of the Institute of Musical Art, was vice-chairman.

"This committee received, as we did, letters testifying to the widespread interest in the question and expressing opinions for and against the licensing proposition. Eminent artists and teachers from all over the United States volunteered to come here if they could assist in solving the problem. Buffalo, New Orleans, Butte, Los Angeles, San Diego, Philadelphia and other cities were thus heard from.

To Protect Public and Teachers

"Your committee is of the opinion, especially in view of the keen interest evinced in music by your Honor during your five years' administration, that it might be well to go one step farther in this interest, and make an attempt to protect both the public and the music-teaching profession. It could take the concrete form of a recommendation to the Legislature that some law be passed for this purpose.

"In fact, we believe, with many others, that eventually we shall come to the state licensing of music teachers under the auspices of recognized leaders of the profession acting in an advisory capacity to the authorities. This would put them in the same attitude toward the public as the members of the legal and medical professions.

"The full operation of any such system is obviously a good way off. The consensus of opinion among the teachers of unimpeachable standing is not in favor of plunging into such regulation, in spite of the fact that there are admittedly numbers of those who profess to be teachers who are devoid of even

the most rudimentary elements of knowledge of the art of teaching.

"The opponents of the licensing plan believe that the utmost promise for beneficial regulation is held by the promotion of some movement from within the profession. Your committee and our advisory committee also share largely in this belief. Dr. Damrosch in all that he has had to say at the public hearings and in the committee meetings, has strongly favored this course, and supported it with very convincing arguments.

"The movement could take the form of an incorporated society of teachers who would take up the matter seriously. This suggests the continuation of the advisory board, and while we are without authority to continue it indefinitely, we wish to express the hope that it will continue.

"It is admitted that the discussion given to this subject under your action has had a beneficial effect upon the public and the profession. It has had a salutary effect upon some incompetent teachers. The knowledge that so much attention was being focussed on their activities was bound to do some good. A suggestion to investigate the registration system as practised in Australia was urged upon the committee, but we had no facilities to do so. Some plan of registration might be the very best beginning in the effort to find a solution to the licensing problem.

"We hereby tender our thanks to the members of the Advisory Committee for its prompt action in holding meetings and assisting your Committee, and recommend that we be discharged from further consideration of the subject."

The advisory committee of which Dr. William C. Carl was chairman expressed the view in its report that the licensing of teachers was neither advisable nor practicable. It further stated that an organization of teachers was considered advisable.

Van Hoogstraten States His Plans as New Conductor of N. Y. Philharmonic

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accepted. As you know, my successor has been appointed. That is all!

"The many rumors that are going around as to my further activities are nothing but talk, talk! My future plans are my own personal concern, and nobody else's—at least for the time being. When the proper time comes my plans will be divulged. I came here to take a well-deserved rest, and I do not wish to discuss anything further. That is all I care to say at present."

"A Great Responsibility"

Mr. Van Hoogstraten, seen on the morning after his appointment, was asked whether he had formed any definite program which he intended to pursue in his new position.

"I want to do my very best," he replied; "I want to give as many of the classics and as many of the modern compositions as possible; but I do not like to talk in advance about these things. I have a wonderful orchestra, a fine hall, and a marvelous public, and a very great responsibility rests upon me. I feel that the only thing is to devote all my power and strength to satisfy my audiences."

"Will you give American compositions a place on your programs?"

"The directors of these concerts—I am speaking now of the Stadium season, as well as of the Philharmonic—will try to get into touch with the best work of the American composers, and will look over these scores, and gladly give a hearing to those which are considered satisfactory. We shall be only too happy to perform the best music, from whatever source it comes."

It was learned that Mr. Van Hoogstraten is to conduct the Stadium concerts again in the summer. This he regards as a most interesting engagement.

"The Stadium enterprise," he said, "is one of the finest that could have been undertaken to give the people, for a nominal price, good music played by a first-class orchestra. My idea is to give in these concerts first-class music, for it is possible to do that, and still keep the programs attractive. 'Popular,' applied to this enterprise, does not mean 'cheap'—it means 'first-class.' At the same time, one is obliged to remember that you cannot get at the Stadium so intimate an atmosphere as you can in the

concert hall, and for that reason the programs cannot always be the same."

Mr. Van Hoogstraten, who was born in Utrecht, began his musical career as a violin virtuoso, without any thought of being a conductor. He was trained for six years at the Cologne Conservatory, receiving instruction from Eldering, a pupil of Joachim, and at the end of that term he went to Prague, where he studied under Sevcik. While in Cologne he had the opportunity as a youth of seventeen of playing under such conductors as Nikisch, Mahler and Steinbach, under a plan by which two desks with the first and two with the second violins in the Guerzenich are reserved for students, who in this way gain an admirable knowledge of orchestral music.

After his student days Van Hoogstraten went to Paris, and soon afterward married Elly Ney, the well-known pianist. Together they toured in chamber music, and then organized a trio, the third member of which was Fritz Reitz, Swiss 'cellist. It was at the palace of the Queen of Roumania at Neuwied, on the Rhine, that the three artists, who had been invited to spend a holiday, decided while playing together that the trio should become a permanent organization; and forthwith they planned a series of tours of the continent, and these were carried out with great success.

Van Hoogstraten had meanwhile turned his thoughts to the subject of conducting. Not long afterward he took up the baton for the first time at an orchestral concert in Hamburg, and succeeded so well that the critics discerned in his style convincing proof that he had had long experience in this work! Many engagements followed as guest conductor in Christiania, Berlin, The Hague, Munich, and other cities. He was guest conductor at the Brahms Festival in Vienna three years ago, and at the Mozart Festival in Salzburg about a year ago. From 1914 till 1917 he led the Civic Orchestra in Crefeld, near Cologne, and under his baton this organization prospered that while only eight concerts were given in the year he first took office there were thirty-two in the third year of his rule.

Mr. Van Hoogstraten regards as a memorable day in his history that on which he first conducted the Philharmonic at Carnegie Hall in January of last year, for it marked the beginning of his American career.

EASTMAN SCHOOL TO AID OPERA PUPILS

**Débuts for Graduates Planned
with San Carlo Company
—Club Program Given**

By Mary Ertz Will

ROCHESTER, N. Y., Feb. 17.—A plan to make the Eastman School of Music a training institution for operatic artists, and to give those fitted an opportunity to take part in an operatic performance, was outlined in a recent interview by George Eastman, donor of the school. The Eastman Theater, also a gift of this public-spirited donor, will probably be utilized for these performances.

Fortune Gallo, manager of the San Carlo Opera Company, came to Rochester recently for a conference with Mr. Eastman. It is reported that plans were at that time matured for putting the new scheme into effect next season. Courses in operatic ballet dancing and operatic singing and acting will be given a prominent place in the roster. The Eastman School Orchestra will be given the opportunity of joining forces with the musicians who are a part of the San Carlo Opera Company, and pupils who are far enough advanced will be given parts in the chorus and certain minor rôles in four performances of the company.

Mr. Eastman also plans to make the Eastman Theater a demonstration auditorium for pupils of the school. The theater orchestra will gradually be increased to symphonic proportions, and will later be heard in symphony concerts. The benefactor's system looks toward the utilization of the Eastman Theater and the Eastman School of Music in a constructive program, making a definite musical contribution to American artistic life.

A delightful program was given by the active members of the Tuesday Musicales Club at Kilbourn Hall on Feb. 13. Celia Wolberg, pianist; H. Lucile Curtis, soprano, with Alice C. Wysard as accompanist; Mrs. D. Walter Brown, contralto, and Ernestine M. Klinzing, who gave an able interpretation of MacDowell's Sonata "Eroica," were warmly applauded.

The Whispering Gallery

A REPORT current in New York this week that Josef Hofmann is to visit the Orient next season, and will not play in America, is ridiculed by Milton Diamond of the Wolfsohn Bureau. "His tour in the United States for next season is already booked," says Mr. Diamond, "and will begin early in the year." The report added that Mr. Hofmann was to appear under another management when he returned to America, but this statement, Mr. Diamond says, "is equally without foundation."

Jascha Heifetz, as has already been announced, is to tour the Orient next season; but Mr. Diamond has stated that "he will be heard in America later in the season."

Harry Cyphers, who has ended his association with Loudon Charlton to enter into management upon his own account, will be the American representative of Lionel Powell of London, and is to direct the coming tour of Dame Clara Butt in America. He has opened an office in the Fisk Building, New York. Mr. Cyphers, who was for four years manager of the Detroit Symphony, resigned that position in September, 1920, to join Mr. Charlton.

Lazare Saminsky's "Symphony of the Summits," No. 2, is to be performed for the first time in America by the New York Philharmonic under Willem Mengelberg at the Metropolitan Opera House on March 18. This work came to its first hearing last year in Europe, at the Amsterdam Concertgebouw.

A suggestion that Leo Blech, who is showing such admirable qualities as conductor in the Wagnerian season at the Manhattan Opera House, should be invited to appear as guest conductor with one or another of the American orchestras in the course of his visit has been well received, and it is possible that an opportunity may be given to hear him in this capacity.

THE FLANEUR.

Creative Art Threatened as Germany Nears Brink

Bruno Walter, Conductor of Munich Festival, Here on Visit, Tells of Music's Plight Under Stress of Present Economic Conditions — Deplores Decline of Artistic Institutions

BRUNO WALTER, presiding genius of the Munich Festivals during the last eleven years, and one of the best known Continental conductors, recently arrived in New York on his first American visit. The celebrated leader, a genial, still young man, speaks with regret of the prevailing chaotic economic conditions in Germany. The dampening influence of the present struggle, he indicates, has affected the creative activity and threatened the very life of a number of artistic institutions with fine traditions.

It has cast a cloud even over the inspired air of the Bavarian capital, with its beautiful gardens where each summer music-lovers from all over the Continent and from America pass the intervals between representations of the works of Mozart and Wagner. The echo of untoward events awake forgotten shades in the little rococo Residenztheater in Munich, where Mozart himself conducted the premiere of his "Idomeneo" in 1781.

"When a gifted individual dies, it is a sad thing for the world," says the visitor, "but when a noble institution declines, the loss to art is immeasurably greater. The history of many European orchestras is inseparably linked with the names of great personalities of the past who have conducted them. There is, for instance, the Berlin Philharmonic, once Von Bülow's orchestra, which is in very bad straits indeed."

"Just before my departure for America I led my annual guest series of five concerts with this orchestra. The players do not receive a living wage, and it has seemed at times as if the body would be disbanded. A concert tour of Switzerland and Italy in May has been planned to recoup its fortunes. But it is not a permanent solution. That can only come with settled conditions."

"There has been a rumor also of the difficulties faced by the Gewandhaus Orchestra of Leipzig, but I cannot verify this. A great number of opera houses and orchestras in the smaller cities are fighting for existence. Others have been discontinued temporarily. Among institutions which enjoyed governmental support, the aftermath of the revolution is especially apparent."

Creative Forces Decadent

The abnormal living conditions in Central Europe have had a certain effect upon the grade of both interpretative and creative art. Many of the principal artists who annually lent distinction to the golden two months' musical season in Munich are now in America. Composition has not declined quantitatively, even under the shadow of starvation; rather it has served as a voice to bitterness and pain of the spirit. It is a far cry from the sunlit Mozartean melody to the latest productions of German genius.

A few great talents have withstood the tendency to the bizarre, and these produce simple and inspired music, Mr. Walter says. Strauss has increasingly gone back to the fount of the Salzburg genius for inspiration. Two of the most popular modern operatic works, Braunfels' "Birds" and Pfitzner's "Palestrina," both conducted by Mr. Walter at the Munich Festival last season, are exceptions. Yet the crass and the raucous are also prominent.

The visiting conductor confesses that the latest phase of Schönberg's activity, as typified in the "Five Orchestral Pieces," particularly causes him some misgivings. "In these paths I do not follow Schönberg," he says. "He may be right. But I believe that in the nature of music there are certain innate laws. If these are violated, the essential nature of music is destroyed. For his



BRUNO WALTER

Celebrated German Conductor, Now on a Visit to the United States for Appearances as Guest Leader with Major Symphony Orchestras

earlier works, including 'Pierrot Lunaire' and the 'Gurrelieder,' I have much admiration. We gave the latter work in Munich four years ago. It is a production of the deepest beauty, based upon a cycle of poems by Peter Jens Jacobsen, and requiring an orchestra of 137 players, three men's and a women's chorus, and six soloists."

In the absence of contemporary art to equal in vitality that of the past, Mr. Walter admits a preference for the less well known classics. "The conductor has a real duty in the representation of the art of today in order to stimulate its production," he says. "But among

the treasures of the musical past are many works we must not forget. Because Beethoven's Fifth Symphony is beautiful, we should not play it so often that the freshness of our appreciation is dulled, and neglect, for instance, the Eighth."

Although the Festival programs are designed, in the visiting conductor's words, to "represent all that is best in German art, whether of the past or present," the outstanding achievement last summer was the revival of Wagner's "Ring." Concerning the staging of this formidable masterpiece, Mr. Walter gave interesting views:

Tendency in Modern Music Is Towards the Bizarre, but Great Talents Turn to Classic Founts for Inspiration — "The Ring" Given with Striking Scenic Innovations

"Great attention is paid to the *mise-en-scène* of the works at Munich, preparations for the series going forward during the whole of the preceding winter. Our 'Ring' cycle had a novel investiture designed by Adolphe Appia, whose leading tenet is the substitution of plastic and formal bodies for painted planes. He also discards the footlights, the glare of which he terms 'dead light,' and substitutes a system of reflectors. The consequence of this arrangement is a necessary simplification of detail."

"Wagner, of course, abounds in fantastic, sometimes naïve, wonders. Under Appia's rule, transformation and apparition were suggested, rather than crudely shown. The struggle of Siegfried and the Dragon took place in semi-darkness. Visions of Walhalla were thrown upon the scene by a projecting apparatus, the destruction of the gods in 'Götterdämmerung' being especially vivid."

"The length of the operas was no bogey to the leisurely Festival audiences, for whom performances might begin at four o'clock. The works were not 'cut,' as they must be for your business man auditor. I am not in favor of the practice of 'cutting,' at any rate unless with the utmost discretion. An entire movement of a work may sometimes be omitted, but the ruthless snipping away of pages can be only disastrous. In opera, even where a whole aria is pruned away, the artistic contrast of the units is disturbed. With classic works for the symphony, tampering is of course an anathema! A creature deprived of legs or organs is something less than a genuine member of the species, is it not?"

Though he is not a disciple of Mahler, Mr. Walter was associated with the late composer and conductor during three years when the latter was *Kapellmeister* of the Hamburg Opera and he was conductor, during the 'nineties. An intimate friendship was begun between them, and the younger musician visited the other when he lay on his deathbed in Paris. Following periods as conductor at the operas in Breslau, Berlin and other leading cities, Mr. Walter was called to the Vienna State Opera, where he continued until 1913. In the following year he succeeded Mottl as general music director of the Munich Opera, resigning this post last October. He will be heard as guest leader of the Boston, Minneapolis and Detroit symphonies, after his appearances this month with the Damos forces in New York.

R. M. KNERR.

Some Currents in the Musical Stream

Pizzetti and the Biblical and Historical Trend in Composition—Movement Towards Poise and Tranquillity—Rimsky-Korsakoff's Edition of "Boris" Is Subject of a Violent Attack—"Great and Beautiful Deed" Is Reply Given to Critic—The Real Rimsky-Korsakoff Unknown to Western World

ILDEBRANDO PIZZETTI, who has lately composed several religious musical works and a Biblical opera, "Deborah," conducted marvelously by the great Toscanini, is now reported to be working upon another opera of this kind. There is a particular significance in this turning of our most gifted and high minded contemporaries to Biblical, old historical and other subjects of this kind. It does not mean merely that the new Biblical current in music is involving the purely Western creative mind, that such men as Pizzetti, d'Albert, Milhaud and Honegger are doing the same thing as Ernest Bloch and Michael Gniessine in trying to express the Biblical spirit in music. The meaning of this move is broader. The era of fever, tempest, hysteria passes and one comes

to crisis and reaction. The world's music again wants poise and stillness, simplicity and concentration. It tries to find them in old and remote subjects, as well as in old and remote means, in old scales, oriental and modal harmonies, in polyphony of pre-Bach age. Of course, it takes an uncommon nature to be messenger of this new movement. Guido M. Gatti, the eminent Italian writer, gives, in the January issue of the *Musical Quarterly*, a fine description of a contemporary and, mind you, of a true contemporary.

"He (Pizzetti) has always held in horror that dispersive nomadism which is all too characteristic in our day . . . In a word, Pizzetti hates bustle and has no use for the wholly modern cult of velocity . . . He selected a domicile beyond the Arno that is enveloped in cloister-like silence . . . That sense of broad horizons that emanates from the

finest pages of his works is simply and solely the expression of his uncontrollable joy and delight in the presence of a landscape drenched with sunshine or already half-veiled by violet twilight shadows."

After reading these words one understands better that longing for stillness, that love of fields and seas which permeates the creative mind of a Pizzetti, a Mahler, a Bax, a Malipiero, a Gniessine, are as lawful and logical as crisis coming after fever. These composers are contemporaries as true as the restless, tempestuous, buoyant kind.

Robert Godet, the Genevese critic, has attacked, with his excellent but embittered pen, Rimsky-Korsakoff or "Professor" Rimsky-Korsakoff, as Mr. Godet chooses to call him. In an article in the *Chesterian* he criticizes the composer most violently for corrections made in the piano score of Moussorgsky's "Boris," which Rimsky-Korsakoff edited and orchestrated.

One cannot help wondering why the musical world so innocently takes for granted the fairness of these attacks, and reprints them, almost without comment. Even if all of Mr. Godet's assertions are to be taken for granted, must we not insist upon greater reverence for the man who orchestrated "Boris"? Even if the corrections injured Moussorgsky's conception of details—there is no more in it—this is

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American Singers Need More Opera Companies

Margaret Matzenauer Declares Opportunitities for Gaining Operatic Experience Are Needed—Theaters for Lyric Drama in Every Large City Would Bring Forward Multitude of Beautiful Voices — Advocates Study in This Country

MARGARET MATZENAUER had sung *Venus* in the revival of "Tannhäuser" the night before and, although it was comparatively early in the morning, she was up and about as though nothing had happened. But then, heavy Wagnerian rôles are the portion of Mme. Matzenauer, and probably mean no more to her than an evening of bridge to the everyday person.

"I think eight hours' sleep is enough for anyone and as for lolling around and playing the fatigued prima donna, there's nothing to it!" Thus Mme. Matzenauer, herself. "I want you to realize I'm a working woman and a hard working one at that. Do you remember in 'Through the Looking Glass,' where the Red Queen makes Alice run at the top of her speed and yet they stay in the same place? The Queen says: 'Here, it takes all the running you can do to stay in one place. You have to run twice as fast if you want to get anywhere else.' That's how I look at work, and I find it takes a lot of ability to stick in one place and a whole lot more to progress. But do the young things who aspire to operatic honors understand this? They do not! They take a few lessons and then expect to be engaged for leading rôles at the Metropolitan!

Too Few Opera Companies

"That is why I say young singers should go abroad for their experience. If there were innumerable small opera companies in the United States where they could win their spurs, it would be a different matter, but as there are only three companies for a large number of singers, the sensible thing is for the youngsters to go where they can get the necessary experience.

"Such a lot is always being said and written about opportunities for the American singer, but as Mark Twain said about the weather, everybody talks about it and nobody does anything. There's no use in educating singers for grand opera if there are no opera houses for them to sing in, but of course each student thinks that he or she is the one who will make the success of the century at the Metropolitan, and so the flood of singers is unceasing. It seems as though you couldn't stop them from aiming at grand opera, so the only thing is to build them opera houses to sing in. I didn't start at the Munich Opera. Far from it! And I think you'll find that nine singers out of ten who come over here from Europe to appear in leading parts have many years of small parts behind them. And where did they get their chance? In the smaller opera houses. I don't see any reason why every city in the United States with a population of 100,000 should not have its own opera house. When they all have, then your singers will have their chances and you will see what a multitude of beautiful voices there are in this big country. As it is, only a few get a chance, and they have to wait many wearisome years for it.

Variety of Rôles

"Singers should try to learn every sort of rôle and not stick to any particular line. I do not mean that light coloratura voices should sing *Brünnhilde*, but artists ought to be able to do every genre of part within their range and type. It is also better for the public not to associate always the same singer with certain rôles, and, incidentally, I should think it would be good for the manager because if you have heard one singer in a part, it is natural that you should want to hear another in order to make comparisons.

"Few students realize that the public demands more, year after year. Do you suppose that the opera-goers of today would be satisfied with the primitive



Margaret Matzenauer, Metropolitan Opera Prima Donna

stage settings and the crude acting of two generations ago? The old fogies have always a lot to say about the 'singers of yesterday,' and that no one knows how to sing any more, but my private opinion is that these things do not change as much as one might imagine. One reads of great singers of other days who had tremendous successes before they were twenty. Take Malibran, for instance, who is still spoken of as one of the greatest. She made her début in opera as *Rosina* when she was only seventeen and died at the age of twenty-eight with a brilliant career already made.

Now, it is obviously a physical impossibility for any girl of seventeen, no matter how beautiful a voice she may have, to be a finished artist. It can't be done, for it is from years more than from books that we learn what is most valuable in art. And, furthermore, do singers of the present day make their débuts at any such age? They do not! You will find, I think, that most women who make successes in opera nowadays are in their thirties, and this is largely because the public demands a standard and an art rounded out in a way that was undreamed of a century ago.

SUPERVISORS TO CONFER IN APRIL

Many Visitors Will Speak at National Meeting in Cleveland

OBERLIN, OHIO, Feb. 17.—A tentative program of the meeting to be held by the Music Supervisors' National Conference in Cleveland next April has been issued by the President, Karl W. Gehrken. Addresses by many visitors; four demonstration lessons, and many concerts, including one by a glee club of fifty boys who will travel all the way from Davenport, Iowa, to sing to the supervisors, will be among the features of a crowded week.

The conference will meet on Monday, April 9. That afternoon, demonstration lessons will be given by B. F. Stuber of Akron, Ohio; Helen McBride of Louisville, Ky.; Arnold Wagner of Los Angeles, and Winifred Smith of Cicero, Ill. A concert will be given that evening by the Oberlin College Glee Club, and Nikolai Sokoloff, conductor of the Cleveland Orchestra, will give an address.

A Cleveland school orchestra will open the proceedings on Tuesday, April 10, with a concert. The President of the conference will deliver an address entitled "Some Questions," and there will be a paper by Dr. Charles H. Farnsworth of Columbia University on "The Golden Mean in School Music Educa-

tion," and an address by Dr. David Snedden of Teachers' College, Columbia University, on "Dynamic Tendencies in American Education, and their Probable Effect upon Musical Education."

The combined orchestras from the Cleveland public schools will give a concert in Masonic Hall on Tuesday afternoon, and this will be followed by an address entitled "A Lesson in Appreciation" by Dr. Walter Damrosch, conductor of the New York Symphony. In the evening the Cleveland Orchestra will give the visitors a complimentary concert.

The morning session on Wednesday, April 11, will be opened by a concert given by the Glee Club of fifty boys from Davenport, Iowa. The Rotary Club of Davenport is responsible for financing the trip. Addresses will be given by William Arms Fisher of Boston, George Gartlan of New York, Augustus Z. Zanzig of Harvard University and others. A concert will be given on Wednesday afternoon by a chorus of 600 boys from the Cleveland Schools conducted by J. Powell Jones, and this concert will be followed by an address by Dr. Hollis Dann.

One of the most interesting events of the meeting, the annual concert by the Supervisors' Chorus and Supervisors' Orchestra, is announced for Wednesday evening. Osbourne McConathy is conductor of the orchestra, and W. Otto Miessner will lead the chorus.

At an instrumental session on Thurs-

"Now, please do not misunderstand me or think that I mean that Americans ought to go abroad for their entire training. I do not think so. I simply mean that until their own country gives them opportunities to make their careers after their years of study, they must go where they can get practical experience or, failing this, give up their careers entirely or turn their energies into other channels. I strongly advocate study in this country and I see no reason why anyone should ask for better musical advantages than they have right here in New York, but when it comes to gaining operatic experience, cutting your operatic teeth, so to speak, what does this country do for its singers? A few recitals and almost no chance in opera. Again, do not misunderstand me or think that I mean Americans do not have a fair chance in our opera companies. They do have every chance and they do make good, but what are three opera companies in a nation of a hundred and twenty millions?

"So, I say, go ahead and build opera houses and get your city councils interested in endowing opera companies and in a few years you will find that America can be independent of the world in the matter of singers just as it can in most other ways!"

JOHN ALAN HAUGHTON.

Head of Publishers' Association Urges Support for Native Composers

WASHINGTON, Feb. 17.—George Fischer, president of the Music Publishers' Association of the United States, delivered an interesting address on "American Music and Musicians" at Poli's Theater on Feb. 10 under the auspices of the National Federation of Women's Clubs. The lecture was arranged especially to stimulate interest in the works of American composers and greater recognition of American artists. Mr. Fischer stressed also the necessity for American musical education adequate to meet all artistic requirements.

A. T. M.

Max Reinhardt Invited to Stage Works in New York Next Season

Max Reinhardt, celebrated German producer, has been invited by Morris Gest, New York theatrical manager, to stage a number of works in the United States early next season. Negotiations which were opened last June have been brought to a favorable end by the visit to America of Rudolf Kommer, Prof. Reinhardt's representative. A series of four or more spectacular productions in English will probably be opened with the presentation of Hugo von Hofmannsthal's "World Theater," given last summer at the Salzburg Festival. Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera, has accepted the chairmanship of a committee of patrons of the undertaking. Reinhardt made a short tour of the United States with his Oriental "wordless play," "Sumurun," in 1912.

day morning, April 12, Glenn Woods of Oakland, Cal., will give an address on "The Significance and Possibilities of the Instrumental Music Movement in the Public Schools." This will be followed by a discussion of "Orchestral Concerts for Children" by Arthur Shepherd, assistant-conductor of the Cleveland Orchestra. A third address will be given by Thomas James Kelly of Cincinnati, who will speak regarding symphony music for children and dictation in singing.

The conference will be formed into discussion groups on Thursday afternoon, when the following topics will be considered: High school theory, rural school music, listening lessons in the grades, appreciation classes in the high school, the high school chorus and glee club, instrumental music and the everyday music lesson in the ordinary grade room. There will also be a public publishers' session.

The morning program on Friday, April 13, will be opened by a concert by the band and orchestra from Central High School, Grand Rapids, Mich. An address will be given by Ernest Bloch, director of the Cleveland Institute of Music. At noon there will be a short organ recital on the large organ in Cleveland's new auditorium. In the afternoon the annual music memory contest of the Cleveland Public Schools—to which the visiting supervisors are invited—will be held.

The women's clubs of Cleveland will take the supervisors for an automobile trip, and they will also be the guests of the Cleveland musicians at a reception.

Vittadini's "Anima Allegra" Mounted at Metropolitan

[Continued from page 1]

promising than the first operas of some of the successful Italians, among them Puccini.

As has already been told in these columns, the text of "Anima Allegra," as adapted by Giuseppe Adami from the Spanish tale, "Genio Alegre," by the brothers Quintero, was submitted to Puccini. The 1918 edition of Baker's Biographical Dictionary credits him with being at work on music for it. But if Puccini ever approved this libretto, he changed his mind, and he sent it back. Canny Puccini!

Vittadini set out to make sunshine articulate. The opera's title, at least, was a merry one, and "Anima Allegra" can almost be described as a title set to music. The composer came of a race of makers of melody and he was not ashamed to write in the racial way. Like all the Italians, he knew, too, how to employ the human voice. "Anima Allegra" is continuously melodious, invariably singable. But not all melody is of salient beauty and not all that is grateful for the voice affords any very positive delight to the listening ear. Vittadini's music is all agreeable, seldom much more than that.

The composer's invention has been more fluent than individual. He has orchestrated with much skill, though perhaps too sonorously for the subject matter. Though the music has virtually nothing, harmonically, that could be regarded as an echo of the ultraists, the scoring employs the shimmering, prismatic effects of the impressionists, the clang-tints, the stopped brass and the zylphone clatter beloved of those who are insistent upon the most modern orchestral colors.

"Anima Allegra" has as its motivation a contrast of gloom and gaiety, as discovered in the atmosphere of the ancestral home of the Marchioness of Arrayanes at Alminar before and after the coming of *Consuelo*, an effervescent young woman who topsiturnifies the place with the irradiation of her personality. It is to be questioned whether Mr. Vittadini has encompassed this in his music. He is neither very lugubrious to begin with, nor sparkingly bright later on. There is an all-pervasive sentimentality in the music, from the first curtain to the last. The score has warmth, at times distinct charm, but there is little of thematic high spirits or of any lively and exhilarating musical badinage. The characters are all given much the same phrases to sing. *Consuelo*, "the joyous soul," must be more joyous than the other chiefly by dint of vivacity on the part of the singer essaying the part.

In Spain, "Anima Allegra" apparently did not repeat the success it had in Rome (though South America took kindly to it), for the twofold reason that the opera departed too freely from the original of the Quinteros, and that the music lacked Spanish atmosphere. Careful listening



Four of the Chief Participants in the Metropolitan's First Performance of "Anima Allegra"; at the Left, Lucrezia Bori as "Consuelo," "The Joyous Soul," and Giacomo Lauri-Volpi as "Don Pedro"; Right, Kathleen Howard as "Donna Sacramento"; Below, Armand Tokatyan as "Lucio"

Wednesday revealed that the composer had used Spanish rhythms, aside from the imitative dances of the second act, but not in a way to leave any very deep impress on the score. *Lucio* sang to the *Marchioness* in the first act in a lively

lilt that was redolent of the land of the *Hidalgos*, and *Consuelo* preened herself for a moment or two in the last act to phrases as frankly Hispanic as those which Bizet incorporated in "Carmen." The second act, which has a gipsy fair for its locale, naturally invited the use of rhythms associated with the music of the *gitanos*. There was a brief tenor solo, spiritedly sung by Rafaelo Diaz, whose participation in the opera was confined to this one snatch of song, of a Moorish turn of phrase. A Malagueña and Panderos, with singing by some of the principals and the chorus while the dances were in progress, gave to the performance its greatest measure of suggestive local color. These dances, with Miss Galli interpreting the first, and joining with Florence Rudolph and Giuseppe Bonfiglio in the second, were worked up to a climax that brought salvos of spontaneous applause. Of the entire gipsy scene it can be said that it was lively and attractive, but although the music was lashed into an activity in keeping with the action—the chorus and orchestra building resounding sonorities—the eye, rather than the ear, was called upon to record most of what was brilliant and distinctive.

The humorous aspects of "Anima Allegra," like those pertaining to characterization, seemed chiefly dependent on the performers. Some of the droller episodes—as, for instance, the opening of the first act, with the grotesque major-domo sitting for his portrait—were accompanied by music which might have been mated to one of the amatory episodes. Some illustrative or imitative effects were noted, as when *Lucio* attempted to catch a fly during a gathering of the ménage for prayer and fell off a chair. Again, in the last act, the in-



struments were permitted to be prankish for a few moments during *Consuelo's* wheedling of the major-domo, but for the most part their part was that of linked sweetness—not so much long-drawn-out, as moving from suspension to suspension, and transition to transition, after the fashion of Puccini, with an occasional figured accompaniment partaking more of the ways of Mascagni. Something of "Tosca" chimed in the bell-ringing finale of the second act, when *Consuelo* and *Pedro* climbed to a church tower and pulled the ropes, while the chorus ran a gamut of ding-dongs. Similarly, "Pagliacci" was recalled, if only for a second, in the orchestral phrases which introduced the chirpings of caged birds in the final act. There was a nectarean duet for the lovers at almost the end of the opera, after a rather commonplace tenor solo. The most attractive melody of the entire work, however, seemed that of a brief song proclaiming the fact that "Springtime has found its way to Alminar," which *Lucio* sang behind the scenes at the end of the first act and again as the final curtain fell. It was of the character and quality of innumerable Italian serenades and matinalas, but there was something hauntingly tender in its strain. For richness of orchestral writing—even though the music suggested a dramatic situation of more moment—nothing in the opera impinged on the ear more gratefully than the music of the first entrance of the *Marchioness*. Altogether delightful to the eye was the subsequent arrival of *Consuelo*, which the stage management worked out beautifully; but the music here was rather delicate and reticent in its depiction of the coming of sunshine to chase away gloom.

To Lucrezia Bori fell the heaviest of the burdens the opera imposed, that of a continual simulation of communicative happiness. Strikingly, even gorgeously costumed, and always attractive to look upon, she succeeded in making *Consuelo* altogether lovable, though some of her gaiety seemed wavering on the verge of that wistfulness familiar in Miss Bori's *Mimi*, *Manon* and *Violetta*. She sang with much brightness and frequent beauty of tone.

Kathleen Howard, who has been successful in many comedy parts, was sufficiently convincing as the sable-spirited *Marchioness*, and Queena Mario was both lively and pretty as the maid, *Coralito*. Their singing was smooth and tuneful.

[Continued on page 37]

The Story of "Anima Allegra"

THE first act, which has for its setting the interior of the antique and silent palace of the *Donna Sacramento*, Marchioness of Arrayanes, at Alminar de la Reina in Spain, depicts the gloom of this ancestral home. As the curtain rises, *Don Eligio*, the marchioness' grotesque major-domo, is having his portrait painted and takes angry exception to the painter's ideas. The *Marchioness* appears much aggrieved that her son, *Don Pedro*, prefers the gay life of Granada to his home. A family prayer is disturbed by the antics of *Lucio*, a young servitor, who attempts to catch a fly. *Don Pedro* arrives and tells his mother why he seeks the joys of Granada. Youth must have its fling. Into this atmosphere of gloom comes a cousin, *Consuelo*, a young woman who radiates sunlight and cheer, accompanied by her pretty and vain, but also lively, maid, *Coralito*. The act ends with an off-stage serenade by *Lucio*. *Consuelo*, listening, regrets the serenade was not *Don Pedro*.

The second act, the scene of which is a gipsy fair in a large square overlooking Alminar, further exploits the joyous nature of the young visitor. She, with the sprightly maid and *Lucio*, arrives at the fair in time for her to act as godmother for the bride at a gipsy wedding and to scatter coins among the *gitanos*. *Don Pedro* comes to take her to the palace but she persuades him to stay and join in the fun. As she has expended all her money, she borrows his as a present for the bride. There is a revel of dancing and *Consuelo* and *Pedro* ring the bells in a church tower for the gipsy wedding.

The third act setting shows the patio of the ancestral home. *Donna Sacramento* and *Don Eligio* lament the bustle and activity and the frivolity of their guest, and resent the brighter aspect of their abode. But when *Don Pedro* again returns from Granada to be near *Consuelo*, *Donna Sacramento* is won over. Finally the major-domo, too, is pacified and the triumph of "the joyous soul" is complete. *Consuelo* and *Don Pedro* exchange vows of love, and *Lucio's* serenade, "Springtime has found its way to Alminar," is heard again as the curtain falls.

"ANIMA ALLEGRA" CAST

Consuelo.....	Lucrezia Bori
Donna Sacramento.....	Kathleen Howard
Coralito.....	Queenia Mario
Carmen.....	Grace Anthony
Frasquita.....	Marion Telva
Mariquita.....	Myrtle Schaaf
Pedro.....	Giacomo Lauri-Volpi
Don Eligio.....	Adamo Didur
Lucio.....	Armand Tokatyan
Tonio.....	Angelo Bada
Diego.....	Millo Picco
Ramirez.....	Italo Picchi
A Singer.....	Rafaelo Diaz
A Gipsy.....	Paolo Ananlian
Conductor.....	Roberto Moranzoni

Week of German Opera Brings Beginning of "Ring" Series

"Rheingold" Presented at the Manhattan — Eight Performances of Seven Works, All by Wagner, Except "Fledermaus" — Individual Singers Are Praised and Performances Have Atmosphere

SEVEN operas or music dramas, one of them repeated and all but one of them works of Richard Wagner were mounted at the Manhattan Opera House last week by the company of German artists brought to this country by Georg Hartman, director of Das Deutsches Opernhaus, Charlottenburg, Berlin. A start was made on the "Ring" Cycle with the first "Rheingold" New York has heard in a half dozen years. "The Flying Dutchman," even longer from the repertoire at the Metropolitan, was also among the works presented.

The opening "Meistersinger" on Monday (reviewed in these columns last week) was repeated Saturday afternoon. Other works sung were "Tannhäuser," in the Dresden instead of the Paris version, "Lohengrin," "Tristan und Isolde" and Johann Strauss' "Fledermaus."

"Das Rheingold"

Postponed from Tuesday because of "technical difficulties," "Das Rheingold" was presented by the Charlottenburg voyageurs Thursday afternoon, and a worthy beginning was made in the first essayment of "The Ring" tetralogy in New York in five or six years. Some of these same technical difficulties were encountered again during the performance.

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The curtain had to be lowered between scenes, and the work, which must be continuous to carry out the intent of both the action and the music, was divided into two acts. The first scene was given in virtual darkness, and apparently the Nixies were not called upon to do any swimming. The gold was illumined too soon. Walhalla, pictured by a stereopticon in the second scene, shivered and shook. *Erda*, for some reason, was left unilluminated and unseen in her cave, while her voice warned *Wotan*. The rainbow bridge in the final picture, achieved entirely by a lighting effect, did not, in fact, bridge the chasm. But similar gulfs between Wagner's intentions and their realization have confronted "Ring" audiences from the first representations of the cycle. They could not, on this occasion, unseat the better qualities of the performances, and it should be said that the settings, whatever the mechanical bobbles, were not wanting in atmosphere.

First honors among individual participants must be given Edouard Moericke, who conducted an orchestral performance charged with beauty in spite of more than a few misplayed notes on the part of an insufficiently rehearsed ensemble. Next in consideration must come Gustav Schützendorff, loaned to the German company by the Metropolitan because of the illness of Desider Zador, who was to have sung *Alberich*. Mr. Schützendorff was demoniacally intense in the pronunciation of the curse of the ring and his impersonation one of high voltage throughout.

Several of the others in the cast were singers who had appeared in other Wagner performances earlier in the week. Friedrich Plaschke was a *Wotan* of dignity and strength; Emma Bassth sang and looked well as *Fricka*; *Freia* was acceptably sung by Hede Merx; Paul Schwarz seemed somewhat overweighted by the rôle of *Loge*; Otilie Metzger gave an almost masculine sonority to the warning of *Erda*; Alexander Kipnis was an admirable *Fasolt*; and Ernest Lehman appeared as *Fafner*; Benno Ziegler as *Donner*; Heinz Bollmann as *Froh* and Edwin Steier as *Mime* were other male members of the cast. Editha Fleischer, Metz Seinemeyer and Jessika Koettrick were the Rhine maidens and their singing was sufficiently good at times to gain them pardon for straying far from the key in their lament as the gods entered Walhalla. O.T.

The "Dutchman"

For the first time in fifteen years, "The Flying Dutchman" was heard, when the visitors produced it on Saturday night. Of the performance, nothing but the highest praise can be said. It is true that certain details of the staging were less happy than what New York is accustomed to, especially in Wagnerian opera, but as far as the singing is concerned, New York has heard none better in many a moon.

Interest centers, naturally, in Friedrich Plaschke in the name-part. The rôle of *Vanderdecken* is not one that makes any very tremendous demands on the dramatic side, beyond the ability to give the impression of sombreness, gloom and detachment from things generally, and in this, also, Plaschke succeeded splendidly. According to tradition, he was clad in the inkiest black with raven hair, beard, eyebrows and lashes, and one wonders what manner of Dutchman he must have been to have been so swart in a nation where so large a percentage of people are the lightest blonds. Mr. Plaschke's voice sounded magnificent in its louder and more declamatory passages, and he negotiated notes almost in the tenor range without a vestige of effort. Curiously enough, however, when singing mezza-voce his tone sounded constricted and the quality was less lovely.

Elsa Alsen was the *Senta*. Physically, Miss Alsen made a very plump *Senta*, and her not very expressive face did not help her much in the dramatic delineation of the rôle. But her voice! Visions of Nordica in her younger days came to mind when Miss Alsen trumpeted forth high C's, full and round and apparently without the least concern for their altitude. The Ballad in the second act suffered from being taken at a snail's pace and lost both dramatically and musically thereby, but the tone was magnificent. The Spinning Chorus and the little unaccompanied bits in the Ballad were very beautiful. The chorus

also displayed an interest in what was going on on the stage, and their little gestures of amazement and horror during the Ballad were quite delightful. Though only sixteen in number, they sang so well that they were more than adequate.

Robert Hutt as *Erik* displayed a tendency to stridency that was not always agreeable, but it is a thankless part at best, and when one's only emotion is anger and a desire to chide, perhaps one may be forgiven for shouting most of the time. Mr. Hutt was a personable figure in appearance. The *Daland* of Ernst Lehmann was adequate, and Otilie Metzger as *Mary* did her small part with finish, in spite of a spinning wheel that squeaked out of tune. Eugen Gottlieb conducted magnificently and at times his handling of the orchestra was nothing short of thrilling.

The audience, while not a capacity one, was large, and its enthusiasm was evinced not only by clapping but with shouts and bravos, all of which were well earned. J. A. H.

"Die Fledermaus"

Johann Strauss' "Die Fledermaus," first heard at the Casino in 1885, was given on the evening of Feb. 15 before a large audience that forgave the heaviness of the dramatic side of the performance on account of the beauty of the musical numbers and the good singing brought to them. The work, lacking one year of the half-century mark, has dated very decidedly from the dramatic point of view, and only the lightest and most rapid handling of the dialogue could make it "go." Unfortunately the German company did not bring these desiderata, and interminably long waits between the acts tended further to make the performance seem heavy footed. Musically, it was excellent throughout and the orchestra and several of the singers, in spite of the matinee of "Rheingold" the same day, left nothing to be desired. It is open to question whether many singers could sing *Loge* and *Fricka* in the afternoon and then swing to the opposite pole as *Alfred* and *Orlofsky* the same evening, yet this is what Paul Schwartz and Emma Bassth did. High credit is due them! Heinz Bollmann as *Gabriel* displayed a light, pleasant tenor, well used, and did his acting with spirit if in a somewhat stereotyped fashion. Marcella Roeseler as *Rosalinde* sang very well indeed and Editha Fleischer as *Adele* also sang and acted with charm. Benno Ziegler's warm baritone and agreeable personality made the number. "Brüderlein, Schwesterlein," in the second act quite a delightful bit. His sister, Hannelore Ziegler, the dancer, who was seen here last winter, interpolated the "Radetzky" March of the elder Johann Strauss in the Ballroom scene and was warmly applauded. The remainder of the cast included Peter Hegar, H. Helfer, Lotte Baldamus and Rudolph Hofbauer. Otto Schwarz conducted. J. A. H.

Urlus as "Lohengrin"

The first performance of "Lohengrin" by the Wagnerian singers, on Wednesday of last week, served to reintroduce Jacques Urlus, after some five years' absence from New York, in the title rôle. Mr. Urlus, whose association with the Metropolitan is of comparatively recent memory, seemed in good vocal condition. His tones, though not of ringing power, had sufficient body and were modulated with a skill rarely found among present-day Wagnerian male singers. His ability to sing a fine pianissimo was especially satisfying and his acting of the rôle had dignity, if not the utmost dramatic fire.

Else Wuehler made her New York debut as *Elsa*, presenting an appealing interpretation of the rôle and singing with increasing surety and felicity of tone as the work progressed. Her voice, though not large, has natural beauty. Others not previously heard in New York were Theodor Lattermann, a *Telramund* of robust voice, at times betraying a lack of control; Maria Lorenz-Hoellischer, impressive of bearing and vocally powerful, though not invariably mellifluous, in the part of *Ortrud*, and Ernest Lehmann, a *King Henry* of pleasing but not especially powerful voice. Benno Ziegler sang the *Herald's* subordinate part expressively. The chorus boasted a fine tenor choir, but the work of the ensemble on the whole was very uneven. Abetted by a group of seemingly very nervous trumpeters, it occasionally lapsed very grievously from pitch. The orchestra was led by Edouard Moericke, who also made his debut here upon this occasion. He proved himself a conductor of persuasion and insight, especially in what he was able to make of the Prelude, but his men, for all their will, did not invariably succeed with the exacting score. R. M. K.

A New "Isolde"

The most noticeable and commendable feature of the Wagnerian Opera Festival Company's performance of "Tristan und Isolde" at the Manhattan Opera House on Friday of last week was the spirit and understanding the singers lent to the performance. New York has heard many performances of the work in which the cast was more distinguished for its singing ability and the orchestra more efficient and better drilled, but there have not been many in which the content of the drama and of the music were more vitally portrayed. One considerable reason for this was the masterly conducting of Edouard Moericke. He performed heroic feats with his players. They had had, of course, insufficient rehearsing to play the score as it really should be played, they lacked the self-reliance that permits a conductor to guide rather than drive a performance; yet withal they had moments of real excellence. For Mr. Moericke,

[Continued on page 37]

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Dear MUSICAL AMERICA:

The saddest news that has come from abroad for a long time is the report that the widow of Richard Wagner is in great distress. She has become very poor and has been forced to sell family heirlooms to buy food.

The report is confirmed in a special cable dispatch to the New York World, which states that Mme. Wagner's beautiful house at Bayreuth is only a liability and that while the renowned composer left a great fortune in marks and property, depreciation of the currency has wiped it out. As for the copyrights, they have expired.

This is but one of thousands of incidents which go to show that the misery created by the great war fell with crushing force upon the intellectual world in Germany, Austria and Russia. Even in France, victorious though she was, it is the scientists, the musicians, the professors in colleges, the painters, poets, sculptors, writers, the thinkers generally who have been reduced almost to beggary. Indeed, in these countries and also in England, the middle class is practically being wiped out.

You know it had been arranged that Siegfried Wagner was to come to this country to raise funds for a Bayreuth revival which he and his mother had planned for 1925. The Germans, it seems, are too poor to furnish the needed means, so it was believed that if Siegfried would come here, he would be able to raise money enough for the contemplated festival. You may remember that the great Richard himself went to England half a century ago to procure money for the festival.

Now it seems that the contemplated trip has been abandoned. One of the reasons given is the situation between Germany and France today.

As for the continued popularity of Wagner's music, we need only look to the crowds that attend the performances at the Metropolitan and to the enthusiasm which has greeted the German singers who came here and who, in spite of many obstacles, have made good.

The sudden resignation of Josef Stransky as conductor of the Philharmonic will be better understood if we go back a bit and understand the conditions which brought it about.

When the new National Symphony, which had Bodanzky as its conductor, was forced to amalgamate with the Philharmonic on account of the tremendous deficit, which went over a quarter of a million in a single season, it brought into the Philharmonic directorship entirely new elements, notably Otto H. Kahn, Curtis James, a wealthy society man and Clarence Mackay.

Through Mr. Kahn, the Metropolitan was opened to the organization, which gave certain of its concerts there, while through Mr. Mackay, the Philharmonic obtained a financial backing which it did not have before.

Mackay, as I have already told you, has the ambition to make the Philharmonic the leading symphonic orchestra of the world if money can do it, and as Mackay is a multi-millionaire, there

seems every probability that he will succeed.

When the new element came into the Philharmonic it found a disposition on the part of some of the directors and their friends to consider that Stransky's usefulness had seen its day, though his popularity and the large following he had secured were admitted.

At that time the directors had an agreement with Stransky by which, at the expiration of his contract, they had an option of a year or more on his services.

While plans were being formulated for increasing the efficiency of the Philharmonic, it is said on good authority that representatives of Mr. Mackay in Europe made repeated offers to Toscanini to come here and take Stransky's place. These offers were first rejected, but finally the sum was raised to \$100,000. Through friends in Europe, Stransky became aware of the overtures that had been made, but did not regard them seriously, as his advices were to the effect that no sum would tempt Toscanini to return to this country.

In view of this, Stransky, not fearing that anything would come of the Toscanini negotiations and confident that the option held by the directors would be taken up, went to work and virtually prepared the program for the whole of next season.

Later, however, when he learned that overtures had been made to Mengelberg, Van Hoogstraten and others to take his place, and when these reports were confirmed by the fact that the directors had not notified him that they intended to take advantage of the option on his contract, Stransky determined to take the bull by the horns and resign, especially as he was told by a certain newspaper man that a wealthy woman was ready to contribute a million if Stransky got out.

Who was that newspaper man?

Met the other day Mrs. H. Gaylord, prominent society woman of Kansas City, Mo., who is greatly interested in the symphony orchestra there. She told me that Arnold Volpe and his talented wife are not only making good, but that Mr. Volpe has already shown his ability as conductor and has raised the orchestra to so high a standard of excellence as to prove a revelation, as Mrs. Gaylord put it. The many friends of those good, hard-working, sincere persons, the Volpes, will be glad to hear they are doing so well and that they have already endeared themselves to the Missouri people.

Into my studio there floated that embodiment of talent, amiability and general disgruntlement known as Nahan Franko. For many years he was concertmaster at the Metropolitan. Then he conducted selected orchestras which played in the houses of the millionaires, but this was dance music. Then he conducted orchestras in various hotels and also larger orchestras in summer resorts, but always he yearned to be the head of a symphonic organization where he could show his ability, his experience and indeed his virtuosity. That he has been unable to do this, although he has been a very successful man, is one of his griefs as well as grievances—he has many of both.

He honored me during his visit by asking me to tell him what he was getting out of life. Incidentally he referred to troubles with musicians and the union. He thought he wanted to go and live somewhere else. He invited my opinion as to where he should go.

Though busy, I did not tell him to go to Hades, but suggested that he take a trip to Bermuda, in which semi-tropical island he would perhaps take on a new view of life. He certainly would get away from the faces that he was seeing every day and the conditions that he was enduring every day. He didn't seem to like the idea of a sea trip, especially as he had to cross the Gulf Stream, though I told him that that would probably be the means of relieving him of much of the gall which he had accumulated during the years of his professional activities.

Again he put the question as to what he was getting out of life. I told him I thought he was getting as much as any of us were, perhaps more.

Now the trouble with Nahan is a trouble that a great many people have. It is the trouble that affects the prince in his palace as it does the peasant in his hovel, and the name of the trouble is "monotony." Get up every morning to do the same thing, see the same people, go to the same place for your work and

back again to home, to dinner, to a theater, a concert or a movie and then to bed to do the same thing the next day, except you have a fire or it's Sunday and you have to go to church.

How many people realize that the wonderful improvements which have made life easy for us compared with what it was with our forefathers have virtually made our existence an unending monotony?

Some years ago a terrible crime was committed. An old, gray-haired farmer was found hacked to death. He and his wife had lived together for many, many years, both were well past seventy. First, the son was suspected, though it was found he was many miles away at the time. There were no tracks around the place to indicate that a bandit had been at the farm.

Finally they arrested the old lady as having committed the crime. When she was in prison, she sat in a chair rocking herself. All she said was: "Tired o' seein' the same old face—tired o' seein' the same old face."

In other words, the monotony of her life had turned her brain, and having to sit three times a day and face that same old face, she had gotten tired of it and chopped it up.

As an Irishman once said: "Seek divarshun! Never mind how you do it or where you get it, but seek divarshun." And that is perhaps one of the reasons why so many of us, like Nahan Franko, ask ourselves, "What are we getting out of life?"

There was naturally much curiosity as to how the German singers who had come to us from overseas would be received. Can you realize that it is only a few months ago that the Loyal Legion, the veterans and their friends, broke up German performances by resident German artists, drove Goritz and Gadski from the stage, and now a band of German singers comes here, led by eminent conductors and is received not alone by their compatriots and friends but by the general public with open arms, while the press is generous in its approval, though the Germans had to work with a scratch orchestra, as it was impossible to bring over such an orchestra as they could have collected in Germany.

Is not this a good sign that we are beginning to forget the old animosities and are also beginning to realize that music, divine maid, should not be used as a means to keep us apart but as the one great force that may bring us together again in something like reasonable human intercourse with one another?

Leo Blech, the conductor of the scratch orchestra, seems to have won golden opinions, as did some of the principals, but the critics all agreed that the scenery at the Manhattan was the limit, and they brought it with them, too.

It is a good sign of the times that the critics are praising George Meader, one of the tenors at the Metropolitan. I agree with Deems Taylor of the World that while his voice is by no means exceptional, his diction is so excellent, his musicianship so fine that he can be taken as a model by students. That is one of the greatest compliments that one can pay an artist. Meader, you know, was at one time member of an opera company in Stuttgart, where he won great favor as a lieder singer.

Henderson, who I am glad to say has recovered from his recent indisposition, credits Meader with such skill and vocal technique, such intelligence in its use and such unerring artistic judgment in the use of nuances as to appeal very strongly to an audience.

Women are coming to be more and more accepted as competent members of leading symphonic and other orchestras. As I wrote you, there are four women in the noted Sokoloff orchestra in Cleveland. Milwaukee has a woman's symphonic orchestra, composed of twenty-five women under the direction of Pearl Brice. The violin section has eight firsts and eight seconds, the viola section two; there are three cellists, one bass player, one clarinetist and one tympanist, who also plays the tambourine and triangle when needed. The twenty-fifth member of the orchestra is a pianist, who serves in place of a brass section. Thank heaven, there is one orchestra without the brass!

At a recent concert at the Royal Academy of Music in London, where the women have always been selected for the harp, it was shown that woman fills an important place in the orchestra. For instance, one of the oboes was played by

Viafora's Pen Studies



Whether Viafora Wishes to Indicate That the Feathered Songsters Regard Josephine Lucchese, Coloratura Soprano, with Envy or Merely to Point a Graceful Analogy, Is Not Disclosed, But He Depicts the Youthful Singer in Ornithological Guise. Miss Lucchese Has Won an Increasing Band of Admirers in the Florid Operatic Roles of "Violetta," "Lucia" and "Gilda," with the San Carlo Opera Company

a woman, another was in charge of the tympani, a third of the cymbals and the fourth of the celesta. In the violins the ladies had a working majority of four, and they were only outnumbered by the men in the double-basses.

London furnishes us also with another item of interest, namely, that under the presidency of Lady Aberdeen a woman's orchestra has been started there. It is conducted by Mme. Elizabeth Kuyper, who has led orchestras composed of women in Holland and elsewhere. The players are all professionals. Mme. Kuyper expressed her conviction that not only England but America are the two countries that offer the best opportunities for the establishment of women's orchestras.

Everywhere the women are having their abilities recognized. It is but a few years ago that all the buyers for the dry goods stores were men; now the great majority are women. It is but a few years ago that you could not find a woman stenographer anywhere. They were all men. Today you cannot find a male stenog. Many of the large lawyers' offices are conducted by women, while even some of the most conservative banks are giving responsible positions to women, especially where they have to meet the lady customers of the institution.

It seems rather a late day, but we are coming to recognize that capacity is not a matter of sex. You can do a thing or you can't, whether you wear petticoats or pants.

Felix Weingartner, well-known composer and conductor, not long ago expressed his opinion of musical conditions in this country. He believes that one of the barriers which prevent creative effort in music here is the general restlessness of our life which does not make for that repose which is required for the turning out of worthy compositions.

However, let us not quarrel with Felix, for he also announces that this country produces better women opera singers than any other country in the world, to all of which he adds that New York is now one of the chief producing centers of the world. He did not refer to profiteers and politicians but to opera.

Perhaps one of his most interesting statements is that our public has been educated to a high critical sense which has induced many of the world's composers to choose this country for the first performances of their new works.

Evidently Mr. Weingartner does not agree with some of the artists who have not waited until leaving us to reflect adversely upon our musical condition, and that while they were making more money in a season than they could on the other side in ten.

The average person regards music as exercising a soothing influence upon all those who hear it. Not so in India, where the Hindus and Mohammedans have been at loggerheads for centuries. You know, the Hindus accompany their religious ceremonies with music. The

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

Mohammedans, on the other hand, have no music at their services and are seriously disturbed and interrupted by musical sounds.

The English government some forty years ago permitted, it seems, the reconstruction of a mosque within the Hindu quarters with the understanding that the Mohammedans should on no account object to processions with music passing in front of it. The Mohammedans now contend that since music was never played during that time it should not be allowed now. The English government decided for the Hindus. Then there was trouble, and when the Hindus paraded with music there was rioting that would have done credit to the Irish at Donnybrook Fair.

There are a good many people who believe that Augusta Cottlow, the very talented and charming pianist, is an English woman. She isn't. She was born in Illinois, so she makes one more of the artists who reflect credit upon this country.

Henry T. Finck of the *Evening Post*, I notice, gives her considerable praise for being among the leading musicians to make propaganda for America's foremost composer, namely, Edward MacDowell. This she has done not only here but abroad. Let me agree with Henry Theophilus, that Miss Cottlow has a particular ability to interpret the very soul of MacDowell.

According to Philip Hale, the Chicago Civic Opera Association was not appreciated in the Hub, so Philip says the question naturally arises do the good people of Boston wish the visit of the Chicago opera to be repeated, to be an annual event, or is Boston careless of its former fame as a patron of opera? Will Boston, says Hale, with intense sarcasm, favor only musical comedies and bedroom farces?

Philip also alludes to the fact that in Chicago one may see even in the windows of humble stores a placard to this effect: "We support the Chicago Opera."

The trouble with Boston with regard to opera is very simple. It results from the fact that the population of Boston within the last thirty or forty years has absolutely changed. The old American element has migrated to the suburbs, the male members only going to town for business, to be followed later by some of their females who come to town to shop or for the movies.

When you ask the tired business man to leave his office, which he can barely do much before six, rush home in a street car or his own car, swallow his dinner, dress and get back to Boston for the opera at eight, you are asking of him a great deal, especially as after the opera is over, he has no opportunity to refresh the inner man as he used to do.

That is one of the reasons why Henry Russell's scheme fell to the ground. Of course, there were other contributing causes.

One of the results of the migration of the old American element is that you will find empty houses falling into ruin on noted Beacon Street, which used to be the fashionable street of the Hub. You will also find that when the Bostonians have quit the day's work the town virtually belongs to the Irish, who then represent something like sixty to sixty-five per cent of the population.

However, it should be remembered that Boston has been more distinguished for its appreciation of literature than for its appreciation of music, and yet it has produced some of our finest musicians, composers, and numbers among its vocal and music teachers some of the most able and experienced musicians that we have. There are some splendid music schools and conservatories in Boston, and of course there is always the great New England Conservatory, with its thousands of enthusiastic students.

A report from Chicago states that trouble has broken out between Melvena Passmore and Edith Mason. Miss Passmore is credited with having made a success in Boston and Philadelphia in leading coloratura rôles in small opera companies, but she has not yet had much chance with the Chicago company, which she joined at the beginning of this season. She was, however, to sing the part of *Princess Eudossia* in "The Jewess" on tour, and attended the dress rehearsal

before the New Year's Eve performance in Chicago.

Now this is where trouble came. Through somebody's error Miss Passmore's name appeared on the program of the "Jewess" in the first performance in Chicago, although Edith Mason actually sang the rôle. Do you wonder Edith was mad, especially as you know, she is the wife of Giorgio Polacco, the musical director?

The trouble which had arisen between the ladies was intensified when they were in Boston, because one of the papers published a large picture of Miss Mason but captioned it with the name of Melvena Passmore. This was bad enough, but when Miss Passmore got very fine notices in the Boston papers it almost led to an outbreak.

However, Edith is so popular and so talented that she need not worry. I don't wonder at the success that Miss Passmore has had, for is she not a pupil of Oscar Saenger?

By the bye, it was reported in Chicago that Hector Panizza is to return to the Chicago Opera as one of the conductors; that Rosa Raisa and Giacomo Rimini have been signed for another season; also that Galli-Curci will sing part of next season, but the most important news, perhaps, is that Giorgio Polacco is to have more power in the opera company than ever before. His authority has virtually been made paramount, which is good news not only to his friends, but to all those who know that there is today no conductor of opera in the country who is his superior.

The other day a lady who is greatly interested in the musical life of this city, and who has considerable influence in financial as well as social circles, asked me whether I thought the City Symphony, of which Dirk Foch is the conductor, had justified its existence.

I said if public approval, which, after all, should be the guiding influence in the matter, meant anything, it certainly showed that the new orchestra had made a place for itself. On the whole, the concerts that had been given, even though through the unfortunate sickness of the conductor he was not able to superintend them all, had been of exceptional merit and what was particularly significant was the steady improvement of the orchestra, which, if it continued, would entitle it to a very prominent position in our musical life. I added, also, that the popularizing of good music could not be stressed too much.

For these and other reasons it seemed to me, I said, that the support which had been given to the enterprise at the start should be continued, and that it should be easier now to secure the necessary financial backing for another season, by which time the permanence of the organization should be assured.

When Leopold Stokowski went to Europe, while his wife, the talented Olga Samaroff, departed for Buffalo to appear in a concert, as these two temperamental people had agreed to disagree last January, there was naturally much curiosity as to what Stokowski would say when he got back to the City of Brotherly Love.

Before me lies a clipping from one of the leading Philadelphia papers, in which the ubiquitous reporter who had evidently been put on the job, describes the condition of the Stokowski home and what happened when Leopold got there.

The reporter said that the house looked as if it had been swept by an earnest and efficient vacuum cleaner. A great vacant space gaped where Mrs. Stokowski's grand piano formerly had stood. The musical library, one of the richest in the city, showed wide spaces where concert pieces for the piano had been taken out by the absent Madame.

Dr. Stokowski—they call him doctor in Philadelphia—the report goes on, surveyed the jumble of chairs and tables with a critical eye. "We will have things to rights shortly," said he. When he was asked how shortly, he replied: "When the new furniture comes from Italy, among which is a long refectory table used in an old Italian monastery hundreds of years ago; a buffet to go with it, and some plain chairs."

The reporter, remembering how the dining table had glittered with crystal and silver in the midst of bright colors and cheerful atmosphere, inquired whether the monastic setting was to be permanent.

"I cannot tell," replied the doctor, "shaking his tawny mane." The reporter concluded the interview by asking the doctor the momentous question as to whether his monastic furniture and its

suggestion of asceticism would affect his future music?

Can you beat it?

That was a very gracious act on the part of Gatti in loaning one of his singers so that the Germans who are giving "The Ring" at the Manhattan Opera House could produce the "Rheingold," which they could not have done otherwise. Desider Zador, who was to have sung the important rôle of *Alberich* was down with the prevailing flu. That would have stopped the opera, so they thought they would appeal to Gatti. He responded and loaned them Mr. Schützendorf.

How different this is from the old situation when Hammerstein was alive and the Metropolitan people were doing their utmost to put him out of business for good. That reminds me to say that there was a great deal of nonsense talked and written at that time about Hammerstein being ill-treated. It was not true.

He deserved credit for being enterprising, for producing a number of important works, and for bringing singers that we otherwise might not have heard, but that he was badly treated by the Metropolitan directors and management simply isn't so. When he finally got to the end of his tether financially he made overtures through his son to the Metropolitan people to buy him out. They responded, an agreement was come to, and a large sum of money, indeed a million or more, was paid over by the Metropolitan directors. Under the agreement Hammerstein was to keep out of the field of opera for ten years.

Those who can go back to those days know that Hammerstein made every possible effort to get back, one of them being the building of the Manhattan Opera House, where the Germans are now giving their performances. Hammerstein was enterprising but he never played the game correctly, as he always labored under the delusion that a pack of cards has five aces.

Isadora Duncan, who recently departed with her Russian husband, leaving us, as a valedictory, her conviction that we know nothing about music, art, the drama, and are indeed a pretty God-forsaken lot anyway, has evidently reached Paris, to judge from the reports in the press regarding the row she and her husband had at the Hotel Crillon. The result of the row was, after considerable furniture had been broken, that Isadora sent the young man home to see the children he had by another wife. To make quite sure that he would go to Moscow, she sent two of her dancers with him—not the best-looking ones, of course.

The humor of the situation is supplied by the fact that some of the most important events that are happening the world over get five lines, while a hotel row between a temperamental dancer and her wild-eyed, long-haired poet gets a half column.

Mme. D'Alvarez, the distinguished contralto, is a very fine and handsome woman. Things were going well for her till she discovered that she had a double and that this double, a woman, it is said, of prepossessing appearance, had impersonated her in an interview, a few days ago, with Grace Northrup, the soprano.

The woman called on Miss Northrup, and being received as Mme. D'Alvarez, discussed at length her concert plans for the coming season, and other subjects. Her story concluded in an effort to sell Miss Northrup a handsome piece of dress goods which the woman claimed had come into her possession through her husband, who was connected with a prominent Fifth Avenue modiste.

She said that her husband has just undergone an operation for appendicitis, that he was convalescent and that she was sailing with him the following day for Europe, that Mary Garden had loaned them the use of her villa in southern France for his convalescence, and that she needed to dispose of this piece of dress goods because she had no use for it herself and needed the money.

Miss Northrup, who did not know Mme. D'Alvarez personally, purchased the dress goods, giving a check payable to bearer.

After the woman had gone it dawned upon Miss Northrup that it was rather peculiar that a woman of Mme. D'Alvarez's position in the musical world should go about with a hunk of dress goods under her arm, so she made a few inquiries, with the result that she stopped payment on the check. Now Miss Northrup is in trouble because she still has the dress goods and her check has been

stopped, so she is very desirous that the lady who had posed as Mme. D'Alvarez would kindly call and take back the hunk of dress goods, that is, unless she is now at Mary Garden's home in southern France.

How easy it is to impose upon a good-natured artist with a tale of woe, never mind how impossible, but which is swallowed by the impressionable artist, bait hook and sinker.

When William Wade Hinshaw was a member of the Metropolitan, where he was a great favorite by reason of his fine presence, his good voice and his genial disposition, you might have predicted that the time had to come when distinguished women of high standing and wealth would fall in love with him. This happened, and thus it is that Hinshaw is married to a lady known among her friends as not only possessing great wealth but great charm of manner, a fine mind and a knowledge of business which most women of wealth do not have.

All this you might have prophesied, but you never would have picked out William Wade Hinshaw, with his easy going, kindly way, his readiness to help wherever he could, as being the one man who would become a successful manager of operatic enterprises, but that is just what has happened. It was Hinshaw, you know, who came to the rescue of the original Society of American Singers, which gave the "Impresario" and some other operas. Then, you know, he took the Park Theater, produced several operas, among them one of Hadley's, and revived some of the old Gilbert and Sullivan operas with great success, incidentally giving opportunity to many good American singers.

And then he launched out and put upon the road not only a very fine quartet, but opera companies for the "Impresario" and "Cosi Fan Tutte," which are giving such excellent performances and in such a fine manner that they are among the leading musical attractions in the country today. While dear Wade is not out for money, for he and his wife are beyond the dreams of avarice, nevertheless it is to his credit that he has shown himself so skilled a manager that he has paid good salaries and come out ahead of the game, even though at one time, because he would not subject himself to the demands of a certain bureau, he was virtually frozen out of the New England States. So, you see, it is the unexpected which happens even in our musical world.

If you were a very successful pianist and in addition had a very agreeable exterior, and hosts of friends all over the country, what would you do under the following circumstances?

If, it being your habit not to dress for your recital till about the last moment, and at the last moment being a guest at the fine home of some friends in San Francisco, you discovered when you are about to finish your toilette that one of your dress shoes was missing, even after a search under the bed, and if the only other shoes you had were of tan, what would you do?

In the first place, you would find some of the shoes of your host, no doubt. This is just what this pianist did, but they were too small. So it seemed as if he had to go to his own recital in tan shoes, which is not considered proper, you know, by society, or in his stockings.

In despair, he rushed into the dressing room of his friends and found a bottle of some dark-looking stuff which he concluded was used by his hostess who had already gone to the concert. This he put on his tan shoes, making them a kind of brownish black.

While he was thus engaged frantic calls came from the hall to know why he was not there, as the public was waiting. Just as he was about to compliment himself on the artistic manner in which he had fixed his tan shoes, he discovered that a lot of the stuff had gotten on his hands and on his face and ears and couldn't be washed off. Again the telephone rang. Again frantic calls came summoning him to duty. In this indescribable condition he appeared, somewhat belated, at the stage door.

And that is why, when he came on to the platform there were some ladies in that audience who thought Ashley Pettis is a mulatto. He isn't. He is a handsome young American—that is, when he has both his dress shoes on, says your

Mephisto

CHICAGO AUDITORIUM WILL BE TORN DOWN

Historic Home of Opera to
Be Replaced by Modern
Building

CHICAGO, Feb. 17.—If present plans are carried through, the Auditorium Building, which houses the opera and hotel, will be razed and a new structure costing between \$10,000,000 and \$15,000,000 will be erected on its site. The auditorium, built in 1890, was the wonder building of Chicago at that time, and the opening of the theater on March 17, 1890, was attended with impressive ceremonies. Benjamin Harrison, then president of the United States, delivered the principal address. Adelina Patti sang. Governors of various states and other notables attended.

The theater, which is noted for its acoustics, has housed grand opera throughout its third of a century of existence, but it is so large that it has often been tenantless for months at a time.

The entire building, including the theater, hotel and numerous offices and shops, has never been a paying venture, according to a bill filed in the Circuit Court by the Chicago Auditorium Association. A suit has been brought against the fifty-four owners of the land upon which the present building stands, to clear the title of the property so that no legal difficulties will arise when the old building is torn down.

At present, inability to pay out, of the earnings of the building, the interest on the bonded indebtedness endangers the capital and assets of the company through possible foreclosure. The condition of the building, which has settled twenty-two inches in some places, is detailed in the petition, which hints that the city may require the razing or complete alteration of the structure.

Financial backing for the new undertaking is assured, as soon as the title is clear.

TOLEDO SYMPHONY PLAYS

Local Choruses and Soloists Assist in
All-Wagner Program

TOLEDO, OHIO, Feb. 17.—The Toledo Symphony gave its fourth concert of the season in Keith's Theater on Sunday afternoon, Feb. 11. An artistic program was entirely devoted to Wagner. In some of its numbers the orchestra was effectively assisted by local choral organizations and soloists. The orchestral

Metropolitan Singers Honor Conductor's Wife



Photo by Bain News Service

Marion Telva Gives Dinner Party for Minnie Egner-Hasselmanns—Standing, Left to Right: Miss Telva, Raymonde Delaunois, Mary Mellish, Cecil Arden, Marie Sundelius, Grace Anthony, Muriel Tindal and Grace Bradley—Seated, Left to Right: Mrs. Hasselmanns, Kathleen Howard, Laura Robertson, Queena Mario and Charlotte Ryan

RHINE MAIDENS, *Mimis*, *Musettas* and a *Brangäne* or two, *sans* costumes and make-up, were present at the jolly party which Marion Telva, contralto of the Metropolitan, gave in honor of Minnie Egner, soprano, also of the

Metropolitan, at the Bankers' Club on the evening of Feb. 12. Miss Egner, who in private life is the wife of Louis Hasselmanns, conductor of French operas at the Metropolitan, was the recipient of many gifts from the members of her singing sorority at the opera. Those

present were, besides Miss Telva and the guest of honor, Raymonde Delaunois, Mary Mellish, Cecil Arden, Marie Sundelius, Grace Anthony, Muriel Tindal, Grace Bradley, Kathleen Howard, Laura Robertson, Queena Mario and Charlotte Ryan.

numbers were the Overture to "Rienzi," excerpts from "Parsifal" and the "Lohengrin" Prelude.

The "Spinning Chorus" from "The Flying Dutchman" was given by the Eurydice Club and the orchestra, with Mrs. Otto Sand conducting. "Elsa's Dream" from "Lohengrin" was effectively sung by Mrs. Alexander Houston, soprano, with orchestral accompaniment.

The program closed with the Prayer and Finale from Act I of "Lohengrin," in which the Scottish Rite Choir and the Ionian Male Chorus aided the Eurydice Club, and solo parts were splendidly sung by Mrs. Houston, soprano; Mrs. George G. Emmert, contralto; Clarence R. Ball, tenor; Roscoe Mulholland, baritone, and Harry Turvey, bass. Lewis H. Clement was at the conductor's desk in all the numbers but the "Flying Dutchman" excerpt.

The Ukrainian Chorus, assisted by Nina Koshetz, soprano, was heard in the Coliseum on Feb. 12. The organization was cordially applauded and Mme. Koshetz was forced to respond to many encores.

J. HAROLD HARDER.

Hempel Breaks Records in South

Frieda Hempel's tour of the South and Middle West is one of the most important, in point of attendance, that she has ever had. In Lawrence, Kan., she was heard by the largest audience assembled there this season and in Dallas the box office receipts at the Hempel and Paderewski concerts were the largest there

this season. Miss Hempel will return to New York for a "Jenny Lind" concert in the Hippodrome on the evening of April 22. She will be heard in Chicago on March 11 and will sing in Atlantic City on April 1.

St. Louis Symphony to Make Long Tour

ST. LOUIS, MO., Feb. 17.—Arrangements have been completed for the forthcoming spring festival tour of the St. Louis Symphony, which will conclude Rudolph Ganz's second year as conductor of the orchestra. The itinerary for the tour will include fifty-five cities in the West and Southwest, where ninety-eight concerts will be given, and will extend from March 20 to May 16. This will be the longest tour ever made by

the orchestra. Mr. Ganz will appear as soloist on the coming tour in ten cities. Other soloists will be Carolina Lazzari, soprano; Mischel Gusikoff, violinist, and H. Max Steindel, cellist.

HERBERT W. COST.

Cora Chase to Wed

HAVERHILL, MASS., Feb. 19.—The engagement of Cora Chase, soprano of the Metropolitan Opera, to Samuel T. Williamson of the Washington Bureau of the New York Times, was announced today. Miss Chase, who made her debut with the Metropolitan forces in 1921, after successful operatic appearances in Italy and at the Royal Opera in Madrid, will continue her professional career.

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Volume Edited by Harold Vincent Milligan Dates Back to War of Independence—Book of Lutenist Melodies from the Days of Shakespeare—Noteworthy Examples of Church Music Include Work by Leo Sowerby and Arrangements for Female Voices—Miscellaneous Compositions for Piano and Violin—Songs for Little Folks

By SYDNEY DALTON



HERE is no doubt that Oscar G. Sonneck's researches in early American music have not only been in themselves of the greatest value but have stimulated others to make excursions into the little known realm of our musical infancy. There has been a rather popular belief that our music dated back to about the time of the Civil War, and that "Dixie," "Marching Through Georgia" and the melodies of Stephen Foster were among the very earliest efforts of our composers. This fallacy has fortunately been exploded. Mr. Sonneck has pushed our musical history back to the seventeenth century, and there is accumulating gradually a very creditable list of works that is of more than passing interest.

Harold Vincent Milligan has aided materially in the good cause of collecting some early examples of American songs, and his volumes of "Pioneer American Composers" (Arthur P. Schmidt) should be in the possession of all our musicians, on account of their historical and musical value. To be sure, only two of the six composers represented seem to have been American born, but they were all part of the musical life of their day, and the most distinguished one of them, Alexander Reinagle, conducted opera in Philadelphia and Baltimore, dying in the latter city in 1809. By birth he was an Englishman.

There is not only interesting but charming and delightful music in this collection. Several of the songs are quite as deserving of a place on recital programs as some of the old Italian airs now popular. The volume opens with Victor Pelissier's "Dry Those Eyes," the words from Shakespeare's "The Tempest," an eloquent melody and gratefully vocal. Raynor Taylor, who was Reinagle's teacher in England, is represented with "The Wounded Soldier." Taylor had evidently been caught up in the spirit of the New World, as his song seems to voice the patriotic fervor of a soldier wounded in the War of Independence. P. A. von Hagen, one of the American born, in "Gentle Zephyr," penned a melody that smacks of Gluck, and his "May Morning" is redolent of spring. "The Twin Roses," by James Hewitt; "Jerry's Song," by Alexander Reinagle, and James Willson's "I Knew by the Smoke" complete a volume which is both unique and engrossing. Mr. Milligan's work as editor has been carefully and sincerely accomplished.

OF still greater antiquity is a volume of "English Ayres," dating from 1598 to 1612, the heyday of the lutenists and the most glorious period of English literature, when Shakespeare was giving his masterpieces to the world. The collection is transcribed and edited by Peter Warlock and Philip Wilson (Enoch & Sons, London), who have made it their chief concern to leave both melodies and accompaniments in their original state, merely transferring to the piano the lute and bass viol parts, modernizing the notation and adding bar lines—not as an indication of time and accent but as a "metrical framework," to quote the editors.

In these twenty-one airs, nine composers are represented: Robert Jones, Thomas Campion, Thomas Greaves, John Dowland, Michael Cavendish,

Philip Rosseter, John Danyel, William Corkine and one unknown, the composer of "Willow, Willow," quoted by Shakespeare in his "Othello." The collection will appeal to all musicians who are interested in the works of our musical forefathers.

From the same press comes a collection of "Songs from Many Lands," containing thirty folk-songs—though the inclusion of "Massa's in the Cold, Cold Ground" and "Dixie" as American folk-melodies might be disputed. Another point that may not appeal to lovers of material of this nature is the fact that the tunes have been supplied with new copyright translations and the original words have not been included, but Helen Taylor has done very well with the texts. Alfred J. Swan of the University of Virginia, with the assistance of Marshall Bartholomew, is the editor. The book includes seven songs from Brittany, three from England, three from Scotland, seven from various parts of Russia, five from Spain and five from North America. The accompaniments are carefully written, with no undue harmonic liberties and no attempt to put an old picture in a modern frame. The idea of the editor has evidently been to present the songs with as few modern modifications as possible.

ANTHEMS for church use, like piano teaching pieces, have to be written for many grades, ranging from very easy to very difficult, and they must of necessity vary greatly in quality to meet the demands of all congregations—and choir committees! Otherwise many conscientious organists and choir leaders, who might like to confine themselves to Palestrina Motets, Bach Chorals and the finest efforts of the moderns, would soon find themselves looking for another position.

Recent additions to this type of music include several numbers of interest to choirs of all kinds. R. A. Laslett Smith has contributed one called "Eventide" (G. Schirmer) for mixed voices, a cappella, that requires good, sustained singing and a nice regard for nuance. It is smoothly and effectively written. Short and easy numbers from the same press include a Collect, "Grant, We Beseech Thee, Merciful Lord," for mixed voices with alto (or baritone) and soprano solos. It is straightforward four-part writing, simple and melodious. Two Hymns by Christopher O'Hare, "O Salutaris" and "Tantum Ergo," with English as well as Latin words, are easy, two verses in length and without solos.

Choirmasters who are fortunate enough to have under them a large and well drilled chorus should turn their attention to Leo Sowerby's setting of the 134th Psalm (Boston Music Co.). It is written in a masterly manner with the nobleness that was the glory of the early church music combined with a modern harmonic sense that remains appropriately diatonic. The voice leading, while not florid, is difficult (the purists will find parallel fifths, seconds leading into unisons and other horrors to repel them), but there is a fine massiveness and touch of mysticism about the work that is impressive. It is of the length of the ordinary anthem and has a short alto solo accompanied by the chorus. It should be sung a cappella.

In his "O Blest Is He That Cometh" (H. W. Gray Co.) Philip James has written a pretentious anthem that has almost the proportions of a short cantata—twenty-one pages of very well written music, and, with the exception of one short soprano solo, all solid choral writing. Mr. James shows excellent musicianship. The fugue that might be said to end the first part, leading into a soprano solo, is a commendable effort that avoids the pedantic. There is no downright inspiration in the composition, but there is a fine solidity and a grasp of choral effects that makes it of more than passing worth. "O Jesu, Deus Magne," by M. Cherubino Raffaelli (G. Schirmer) is a simply harmonized piece of Catholic church music, easy to sing and nicely effective.

Short anthems for women's voices include an arrangement by Victor Harris of César Franck's "Panis Angelicus," with English words as well as the original Latin. This exalted number from the "Messe Solennelle" needs no recommendation. Mr. Harris has done his part well. At the repetition of the melody a solo soprano or group of sopranos sing it with the chorus sopranos, taking it up in imitation (Oliver Ditson). The arrangement is for first and second soprano and alto, as is "When the Darkness Melts Away," by William Reed; a commonplace though tuneful and simple anthem with a short soprano solo. Two Benediction Hymns by Agatha Pfeiffer, "O Salutaris Hostia" and "Tantum Ergo," for the same combination (G. Schirmer), are brief, without solos, religious in spirit and published with both Latin and English words.

A series of anthems, arranged for two-part treble voices, has some easy and effective numbers in it, called the Blue Octavo Series (Harold Flammer). Gaston Borch's "Accept My Heart" is about the best of them. James H. Rogers' "Lord, Thou Hast Been Our Dwelling Place," and John Prindle Scott's "Ride On! Ride On!" are also worthy of attention.

CLARENCE BURG has made an amusing and highly entertaining arrangement of "The Arkansas Traveler" (Composers' Music Corporation). Neither the theme nor Mr. Burg's handling of it is calculated to appeal to the pursists and pedants, but it is a jolly, rollicking tune that is quite as American in spirit as Ford cars or barn dances, and Mr. Burg has retained the wholesomeness and naïveté of the rough little tune in his transcription.

Three descriptive dances for piano by G. A. Grant-Schaefer (Arthur P. Schmidt), entitled "Ariel," "Dance on the Leaves" and "Old Man's Dance," are happy little fancies with the melodic touch that is usually to be found in this composer's work. They are quite unpretentious but make good teaching pieces. Berta Josephine Hecker's "Spring Song" for violin (Composers' Music Corporation) is rather commonplace, but will be

found grateful in its playableness and moderate simplicity. Also for the violin are "Three Irish Folk Tunes," by Henry Tolhurst (W. Paxton & Co., London). They are traditional Irish airs, "Gentle Maiden," "I Shall Leave This Country" and "Mary Asthore," effective in arrangement and not difficult to play. They have not been elaborated either in development or harmonization.

"A Kindergarten Book of Folk-Songs" by Lorraine d'Oremieux (E. C. Schirmer Music Co., Boston) is a delightful addition to the musical literature for children. It is divided into six parts: "Mother Goose Songs"; "Songs of the Seasons"; "Songs for Every Day"; "Dialogues, Games and Street Calls"; "Something About Geography" and "Lullabies and Songs of Festival." All the melodies are selected from folk music or traditional airs that are worth preserving. They are meant, primarily, for pleasure, not as lessons, and should be sung to and by children as a foundation for future musical education.

In "Ten Tiny Songs of Fantasy," by Florence Turner-Maley, with texts by Mattie Lee Hausgen (Oliver Ditson Co.), there is much happy, delightful music. They are more about children than for them. The melodies are delightfully refreshing, spontaneous and singable and share with the words a sense of humor and imaginative simplicity. Gena Branscombe, a composer who has to her credit some very good songs, has turned her attention to the musical needs of the young folks in a suite for piano called "When Joan of Arc Was a Little Girl" (Arthur P. Schmidt). In these three descriptive pieces there is the real spirit of childhood. They are not for the very youngest players, but students of about the second grade would do nicely with them. Pierre Le Pre has done something of a novelty in his "March des Aviateurs" (Willis Music Co.). It is for six hands at one piano—six rather small hands, whose possessors would be much interested in the performance.

THERE is good teaching material in N. Irving Hyatt's "Five Little Piano Pieces for Ten Little Fingers" (Oliver Ditson Co.). Melodious little ideas, simple and well varied are here and they are all of equal merit, published separately and together. Of the same grade is Renée Miles' "The Grasshopper and the Butterfly," from the same press. None of these pieces is dull. They can be recommended for the younger pupils. W. Lege's "The Sirens" (Schroeder & Guenther) is a more commonplace type of teaching number. Carre Louise Dunning has fingered and edited it carefully. William Lester in his "On Parade," a march in a series for schools (Clayton F. Summy), has written brightly and effectively. Walter Spry's "Petit Carnaval" is in the same list. A touch of imagination and good writing for the piano make it worth while.

Two volumes of studies, one of arrangements and one original, are at hand. Thomas Tapper has augmented, arranged and edited twenty short Studies in Expression and Technique by Marimontel (Arthur P. Schmidt) that are good intermediate teaching material. Mr. Tapper prefaces most of them with preparatory exercises that add considerably to their value. Mathilde Bilbro's Melodic and Technical Studies are for the adult beginner on the piano. The author's note explains that they are designed "not for young children, but for beginners over fifteen who have reached the point of having mastered notation and the elementary forms of rhythm." They are good musical ideas and seem well calculated to fulfil their aim.

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The old saying that it is easier to get into prison than to get out still holds good, as Beniamino Gigli, tenor of the Metropolitan Opera Company, found out recently when he obtained his "release" from Sing Sing, only after he had sung for an hour to the 1100 "other" inmates of the prison. He was so vociferously received that it was no easy matter to regain his freedom, but through the friendly assistance of Warden Lewis E. Lawes, he was enabled to escape and return to his New York home. Mr.

Gigli has been heard on a number of occasions during his temporary vacation from his duties at the opera house.

COOPERSTOWN, N. Y.

Feb. 17.—The first recital of the year by members of the music faculty of the Knox School was given by Alice Sjöelius, soprano, with the assistance of Eleanor Foster Kriens, accompanist, on the evening of Feb. 3. Four encores were added to the program that included songs by Paradies, Sgambati, Clough-Leigher, Hageman, Spross, Brahms, Arthur Foote and others. A large audience of students and invited guests gave the singer a hearty reception.

WHEELING, W. VA.

Feb. 17.—Marguerite d'Alvarez, contralto, was warmly welcomed on her first visit to this city, for, though the night was very stormy, the Court Theater was well filled. The artist sang in a voice of much beauty and had to give several encores. Several arias, Spanish songs arranged by Kurt Schindler and songs by Rhea Silberta, Hageman, Hughes and Martin made up her program. Lois Maier, the accompanist, played three solos, one of these being an encore. The concert was given under the auspices of the University Club, J. Harold Brennan, manager. EDWIN M. STECKEL.

HUNTINGTON, W. VA.—Margaret Carson, lyric soprano, was presented in a program of songs at the studio of her teacher, Marguerite Neekamp-Stein.

ATHENS, OHIO.—The Ohio University Choral Society, under Clarence Cramer Robinson, sang Coleridge-Taylor's "Death of Minnehaha," with the following soloists: Alice Stevenson, soprano; Sara Long, contralto; Donald V. Bauder, tenor; Robert Soule, bass, and Mrs. Robinson, pianist. A recital by students in the University School of Music was given in Ewing Hall.

Alice Gentle to Join Gallo Forces for Tour of Cities in Far West



Alice Gentle, Soprano, on a Personally Conducted Tour Through the Parks of Mexico City

Alice Gentle, soprano, does not lack operatic experience, even though she has no permanent connection with any of the opera companies. In the course of the present season she has sung with an opera company organized in Mexico City by Andres de Segura, formerly of the Metropolitan; with an organization in Havana, and is now on the Pacific Coast for a series of ten guest appearances with the San Carlo forces. Miss Gentle will sing the rôles of *Tosca*, *Santuzza*, in "Cavalleria Rusticana," *Carmen*, and other parts, of which she had given brilliant performances in the summer season at Ravinia Park in Chicago.

FALL RIVER, MASS.

Feb. 17.—John Charles Thomas, baritone, assisted by Carmela Ippolito, violinist, drew a capacity audience at the Academy of Music recently, the entire house being sold out several days in advance by members of the Immaculate

Conception parish, under whose auspices the concert was given. Mr. Thomas was given an enthusiastic reception. This was his first appearance in Fall River. The Teachers' Association presented the Paul Thayer Trio of Boston, in the Auditorium of the B. M. C. Durfee High School, on Feb. 2. The program consisted of solos by each of the artists, Jessie Hatch Symonds, violinist; Margaret Gorham Glaser, pianist, and Paul Thayer, tenor, and ensemble numbers. The works on the program ranged from the classics of Secchi and Handel to modern compositions by Kreisler, Kramer and Lehmann. The Junior and Juvenile Music Clubs, both sponsored by the Fall River Musical Club, have held enthusiastic meetings and great interest is being awakened in this young generation of musicians. L. A. WARNER.

TERRE HAUTE, IND.

Feb. 17.—The sixth recital in George Jacob's course was given by Pablo Casals, who played a program which displayed his masterly technique, and musicianship. A number of encores were added to the interesting program. Edouard Gendron, who was the accompanist, shared honors with the cellist. The Music Section of the Woman's Club presented an attractive program by English composers well interpreted by Edwina Munger, Lillian Eppert, Glen Ecker, B. Pearl Ellis and Edna Schmidt, vocalists, and Ruth Patton and Myrtle Brown, pianists. L. EVA ALDEN.

WILMINGTON, DEL.

Feb. 17.—Bernardo Olshansky, baritone, was cordially greeted by audiences in recitals at the New Century Club on Feb. 8 and 9. He was assisted by Lillian Pringle, violinist, and Josef Martin, pianist. The audience on the second night numbered fully twice that of the first. Sascha Jacobinoff, violinist, gained emphatic applause by his playing at the weekly luncheon of the Kiwanis Club on Feb. 7. THOMAS HILL.

LEOMINSTER, MASS.—Frederic Perry, baritone, and his company Ye Olde New England Choir of Boston have left for Florida, where they will commence a thirty weeks' tour under the direction of the Radcliffe Chautauqua Bureau of Washington, D. C. The other members of the organization are: Frances Perry, soprano; Gertrude Greeley, mezzo-contralto and Everett Cutler, tenor.

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Musical America's Open Forum

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Ten "Best" Songs

To the Editor of MUSICAL AMERICA:

I have been greatly interested in the letter which appeared in the Open Forum for Feb. 17, nominating ten musical works for the rank of "best."

As I am a student of voice, I think this department should be heard from, and I hereby submit my list: Schubert's "Who Is Sylvia?" and "Erlkönig"; Brahms' "Von Ewig Liebe" and "Mainacht"; Purcell's "Passing By"; Hugo Wolf's "Wenn du zu den Blumen gehst"; Schumann's "Du Bist wie eine Blume"; Debussy's "Carnaval"; Massenet's "Ouvre tes Yeux Bleus," and Strauss' "Traum durch die Dämmerung."

This, of course, is only my personal choice, and if arias were to be included, I should probably list Bach's "My Heart Ever Faithful," Weber's "Ocean, Thou Mighty Monster" and Gluck's "Che Faro senza Euridice."

SINGER.

New York, Feb. 20, 1923.

Local Manager and Percentages

To the Editor of MUSICAL AMERICA:

At the meeting of the National Concert Managers' Association in Washington in December the question of terms of percentage contracts with artists and the local managers came up for discussion, and representatives of certain New York managerial interests requested that members of the association write them their views regarding prevailing conditions of such contracts.

This is a subject which the writer brought up many times during his régime as president of the Concert Managers' Association. It is one that is very vital to the local manager who, with the ever increasing cost of local expenses, can no longer afford to play percentage contracts upon the customary 75-25 or 70-30 basis. Just whence came this percentage arrangement, anyhow? It is obviously a heritage of the theatrical business, except that in arriving at this ratio of the division of the box office spoils the artist's manager overlooked one other very vital condition which prevails in the theatrical business, that of sharing on the expense of advertising, in proportion to the percentage received.

As a rule percentage contracts are only offered by artists who have attained a box office value. Prior to this point in the artist's career, does the manager offer his artist to the local manager upon

a percentage contract? It has never been known. The time-honored custom has been for the local manager to take all the risk and be compelled to pay a purely arbitrary fee for the artist. The moment his takings exceed the fee paid to any measurable extent the local manager has been told that the artist is not available except upon a percentage basis, with or without a minimum guarantee.

Contrast, if you will, the difference between the theatrical attraction playing percentage and the artist. The theatrical attraction represents a great outlay of money and tremendous risk upon the part of the manager. The artist his railroad fare, accompanist and traveling expenses. The theatrical manager knows that if he is to receive an adequate return for his presentation he must furnish the local manager—the theater—with adequate advertising material. Not only this, but to make certain his interests are receiving proper attention he employs an advance man to assist the theater in the proper exploitation of his engagement. Not content to risk his interests entirely in the theater manager's budget of advertising expenses, he shares with the local theater manager all newspaper advertising and extra advertising in proportion to the terms of his percentage.

How fares the local concert manager as regards these conditions? He receives a few three-sheets, a lot of "canned" press stories which are generally so poor that his local press will not use them, a few photographs wholly inadequate and unsuitable for newspaper reproduction, and has to pay all of the local newspaper advertising, mailing and extra expense. The expense of promoting a percentage concert ranges from \$600 to \$1,200 a concert, with a chance that provided the artist draws \$4,000 or more he may make two or three hundred dollars for weeks of work and years of experience. But he runs the risk of losing several hundred dollars.

Yet if he declines to take the artist on the terms offered he is told that there are others in his town who will be glad of the chance to play the attraction, and, in order to protect the business which he has labored so patiently to create, he is forced to accept the manager's terms.

It has long been the writer's belief that if artists are to be played upon percentage contracts they should be offered upon the same conditions as theatrical attractions. I have never been able to find any manager who could explain why the terms should be 70-30 or 75-25, as the case may be. This ratio of percentage was never arrived at by any computation upon the part of the artist's manager and the cost of promoting concerts

locally. I have never found but one manager who was willing to assist the local concert manager in the exploitation of his artist by sharing the advertising and furnishing adequate advertising material, as well as an advance manager, and this is of recent occurrence.

There are signs of many changes on the horizon of the concert business. The field is overcrowded by artists. The public is becoming sophisticated and is demanding the best. Concert managers have been making a brave fight during the past few years to hold their own. With few exceptions there are very few who are making anything more than a scant livelihood. Some of the most successful in times past are turning to other and more remunerative lines of business.

There has been much said about reducing artists' fees. There is at present no indication of such reduction. On the contrary fees are continuing to creep up higher and higher.

However, after all, there is much to be said for the artist's manager. Obviously the manager would prefer that the fees be not so high. A greater volume of business with a smaller percentage of profit would bring the year's business nearer the right side of the ledger. However, he has the everlasting ego of the artist to deal with. Some day the price of an artist's services is going to be based upon a fair average of what that artist can draw at the box office. Until such time comes there will never be any stability to the concert business as far as the local manager is concerned.

BRADFORD MILLS.

Havana, Cuba, Feb. 17, 1923.

Paderewski and the Poultry

My dear Mephisto:

I am decidedly disturbed by your comment on the Paderewski recital in Cleveland.

Needless to say, when the Cleveland audience arrived and saw that a poultry show was booked for the same evening in the Public Hall, there were many misgivings as to the outcome of the dual event.

However, the feathered choir in the basement was so effectively sequestered, and all hallways and corridors were so carefully felted and curtained, that not a sound from that department was heard in the auditorium. It was remarkable that such a bedlam could exist so near and not be in the least in evidence to the most critical ear in the great auditorium.

The grand old gentleman played to an enthusiastically friendly audience of about 9000 and played under splendid circumstances, excepting of course his personal difficulties.

LAWRENCE A. DYE.

Elyria, Ohio, Feb. 12, 1923.

"Rigoletto" in Washington, D. C.

To the Editor of MUSICAL AMERICA:

The issue of MUSICAL AMERICA for Dec. 25, 1920, contained a review of "Aida" which had just been given by the Washington Opera Company, together with excerpts from a stirring speech by John C. Freund in approval of the aims and purposes of the National Opera Association, of which the Washington Opera Company is the parent branch.

By a curious coincidence the same issue contained a picture of Joseph Schwarz, the great Russian baritone, raising his hat to New York's skyline. Now the news comes that these two forces for the development of art in America have come together in a tremendous success in two performances of "Rigoletto" given by the Washington Opera Company in the capital.

Mr. Schwarz created a sensation in Washington with his masterly interpretation of the rôle of the hunchback Jester. Vocally and histrionically it was pronounced by discriminating critics to be the greatest impersonation of the rôle ever seen on any stage. His voice was free-flowing and at all times exquisitely melodious, while recording every shade of emotion demanded by the part. The clarity, resonance and tonal quality throughout compelled the audience to acclaim Mr. Schwarz as one of the greatest artists who had ever appeared in the capital.

Bertha Crawford, Canadian coloratura, gave a delightful interpretation of *Gilda*. Miss Crawford has recently returned from Poland, where she has become a favorite member of the Polish Opera Company. She is the ideal *Gilda* in appearance, and brought the charm of youth to the part, which is so necessary for this opera. Her voice is unusually rich and full in the middle register, having none of the thinness so often a characteristic of coloratura voices. She sang with great ease and flexibility and was always true to pitch. Her "Caro Nome" was received with great enthusiasm.

The rôle of the *Duke* was sung by Louis Dornay, the Dutch tenor, who gave his initial American recital in New York last spring. His work was spirited and satisfying. His "Donna e Mobile" awakened the greatest enthusiasm.

Elizabeth Bonner, a young American artist, made her operatic début as *Maddalena*. In voice and appearance she was a happy selection for the rôle. Her work was marked with an ease and surety which revealed none of the characteristics of a débutante. Her voice is mellow and satisfying—a mezzo with much of the pure contralto depth.

It is the policy of Edouard Albion, founder and president of the National Opera Association, to give opportunity to worthy young American artists. Miss Bonner established herself as one whose career is assured.

The resident artists were headed by Charles Trowbridge Tittmann as *Sparafucile*. Mr. Tittmann's concert work is known throughout the country, but his operatic appearances have been only with the Washington Opera Company. As *Ramphis* in "Aida," as *Abimelech* and the *Old Hebrew* in "Samson and Delilah," and now as *Sparafucile* he has achieved success after success, and the city has come to take a great deal of local pride in Washington's own bass whose work compares favorably with artists of world renown.

The small parts and the chorus are made up entirely of Washington singers. The spirit, verve, and beautiful youthful voices of these singers bring to the operas presented by the resident company a quality which no full professional company can maintain. It is the spirit of Oberammergau translated into music. The company remains in rehearsal throughout the year, studying one great musical masterpiece after another. Youth, enthusiasm and the spirit of the American home, with its loving helpfulness and purity, make a background for these operatic productions which is like a beautiful painting. The audience may not analyze it, but it is this as much as the voice quality, the attacks and shadings of the chorus which electrifies them at each performance.

Aturo Papalardo conducted, and he proved himself a master. His delicate shadings, his tone and precision were notable.

Bernard Cantor was the stage director, and the ballet was trained by Paul Tchernikoff, director of ballet.

"MUSICIAN."

Washington, D. C., Feb. 17, 1923.



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Rimsky-Korsakoff-Franko |
| 2. Concerto D Minor Wieniawski | b. Spanish Dance Op. 21. Sarasate |
| a. Allegro Moderato | c. Fantasie on Russian Themes |
| b. Romance | Wieniawski-E. Ondricek |
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Aeolian Hall, New York

"We are certain that here is a great 'find'"

—New York Evening Post

QUEENA MARIO

METROPOLITAN OPERA COMPANY

New York Evening Post,
February 12, 1923

Queena Mario Is a Fascinating Juliet

Her First Appearance in That Part at the Metropolitan

"The conviction grows that at the Metropolitan Opera House on Saturday night New York entertained an angel unawares, in the girlish personality of Queena Mario as Juliette. This young woman grew in beauty, charm and grace as the story unfolded. She had a rarely sympathetic manner, the artless, unsophisticated charm of youth, and a voice that was not only true to pitch, but one that gave at times unusual sensuous pleasure and was full of expression and extremely beautiful. She exhibited some nervousness of manner and delivery in her first solo in the Capulet mansion, but quickly discovered that the audience was disposed to be kind and appreciative, and thereafter was at ease and unmistakably sure of herself. . . .

"There were moments in the balcony scene and duet that recalled Geraldine Farrar and Emma Eames at their best, both vocally and pictorially.

"There were many unmistakable signs of surprised approval and satisfaction in the audience, for it is not the custom of impresarios to launch worth-while newcomers on a Saturday night. But we are certain from a long experience with Juliettes of all ages, avoirdupois, nationalities and degrees of pulchritude, both on the operatic and dramatic stage, that here is a great 'find.'

"The picture and the chaste, delightful pose of the lovers which was revealed as the curtain rose on Juliette's bedchamber were beautiful, and the action and singing were truly a delight, depicted with such moving expressiveness, both in voice and action, that the audience was electrified and in many instances tearful. There was an entire absence in both Romeo and Juliette of that sophisticated operatic mannerism to which seasoned operagoers are accustomed, and in its stead youthful spontaneity and charm. The voices of both grew in beauty as the opera progressed.

"Mlle. Mario will become a favorite



Queena Mario as "Juliette"

at the opera house if she is given the opportunity.

"She was gowned in such perfect taste that she seemed truly to be the petted daughter of the wealthy and exclusive house of Capulet."

New York Times,
February 11, 1923

"Queena Mario was a new Juliet, whose waltz song was worthy of her own model, Mme. Sembrich, in its creamy vocal colorature. She charmed eye as well as ear, and acted with tenderness the tragic ending."

New York Telegraph,
February 11, 1923

QUEENA MARIO SINGS JULIETTE BEAUTIFULLY

"Little Queena Mario made her New York debut as Juliette last evening and scored an immediate and substantial success, giving a remarkably fine vocal performance and impersonating the guileless sweetheart in a manner so guileless and untheatrical as to charm the big audience which heard her for the first time. Those who witnessed Miss Mario's lovely Micaela early this season were not

surprised, but they were delighted with her Juliette, and with Edward Johnson as her Romeo she achieved a distinct and gratifying triumph. It was a fine all-around performance in which the entire cast gave impetus and cordial support to the two youthful and (to the Metropolitan clientele) new American artists."

New York World,
February 11, 1923

"Saturday night at the Metropolitan the dream of more than one habitual opera-goer came true. The fortunates who were there saw and heard a performance of 'Romeo et Juliette' which was as nearly perfect from every angle as one might see in a decade.

"It was Edward Johnson's farewell for the season, and with Mr. Johnson was Queena Mario, lovely to see and singing with the cool crystallinity of a dream figure. Her voice is not cold, but it has just the ethereal quality, bordering upon the cool, which is virginal and hauntingly beautiful. . . .

"It was one of the two most memorable performances of the year, taken all in all. The other was the Easton-Johnson 'Carmen' of a few weeks ago, also on a Saturday night."

New York Herald,
February 11, 1923

Queena Mario in Role of Juliette at Metropolitan

Takes Place of Miss Bori—William Tell Given at Matinee

"'Romeo et Juliette' had its seventh performance at the Metropolitan Opera House last evening. There was an important change in the cast. Miss Queena Mario, who had been heard recently as Micaela in 'Carmen,' took Miss Bori's place as Juliette. She was very successful in the role. She sang her music with lovely voice and exquisite finish. Her acting and appearance had the naive and beautiful charm of youth."

Brooklyn Daily Eagle,
February 12, 1923

A NEW JULIET

"At the repetition of Gounod's 'Romeo et Juliette,' at the Metropolitan Opera House Saturday night, the cast was as usual except for the title roles. . . . The Juliet was the young American soprano, Queena Mario, who has sung the role with other companies, but this was her first appearance at the Metropolitan in such an important part. At her very first appearance she had the audience in her favor, for she was captivatingly beautiful in her girlish figure and winsome, vivacious and expressive face. Her voice is a pure soprano and she uses it after the manner of her famous teacher, Marcella Sembrich, whom she more than once recalled during the course of the evening. She sang the famous waltz song in a way that suggested that perfection is not such an unattainable attribute after all. At least, not for her. This song, to be sung properly, requires more than merely correct singing—although in the 'coloratura' class it must be sung with feeling and with an expression of naive, childish joy that most singers capable of mastering the music are unable to impart to it. Also, in the tragic closing scene, Miss Mario's acting and singing both conveyed the idea of infinite pathos. The performance of the opera as a whole was not a whit behind the other performances it has had this season—a production for which Mr. Gatti deserves much credit."

Bradford Mills, Concert Direction: 53 West 39th St., New York City



WEEKLY SURVEY OF EUROPE'S MUSIC



Berlin Hails American Singer and Composer

BERLIN, Feb. 10.—Two new singers heard in opera here recently have made excellent impressions. One is Maria Schreker, wife of Franz Schreker, and the other is Eleanor Sawyer, an American soprano, whose success as guest in the rôle of *Santuzza* in "Cavalleria" at the Staatsoper led to her engagement to sing *Elizabeth* in "Tannhäuser." Mme. Schreker, who has been singing recently in the provinces, where she aroused much favorable comment, appeared here in the leading rôle of her husband's opera, "Schatzgräber" at the same house. Her voice is one of singular beauty and power, admirably controlled.

Under the bâton of Max von Schillings, "Götterdämmerung" was revived not long ago with an excellent cast, including Hélène Wildbrunn, Karl Braun, Fritz Soot, Paul Armster, and Karin Brenzell. Rehearsals have been started for the revival of Nicolai's "Merry Wives of Windsor."

The most important novelty of the week was the first performance here of an impressive work by a naturalized American. This was "The Death of Tintagiles," by Charles Martin Loeffler, which Georg Schneevoigt, conductor of the Stockholm Philharmonic, introduced

on a program of the Philharmonic. The composition was received with interest, and aroused widespread praise.

The week also brought a number of good recitals, principally by visiting artists. Two violinists, Alexander Schuller, Dutch, and Anna Hegner, Swiss, made outstanding impressions. The former was heard in a program devoted entirely to the violin music of Bach, which was repeated later in the week before a second capacity house. The latter was heard in a concerto program with the Berlin Symphony under the bâton of Camillo Hildebrand.

At the Singakademie, an evening given over to the compositions of Gustav Bumcke served to introduce a number of works of significance. Among these were three songs for tenor and chamber orchestra, and three organ preludes. Paul Madsen was the tenor soloist and Walter Drwenski was at the organ.

The Gottesmann String Quartet, a Viennese organization, played for the first time here a new Quartet in E Minor by Hugo Kauder. The ensemble plays with taste and distinction and gave the composition, which has a contrapuntal interest, a sensitive reading.

Among the singers of the week were Maarten van Geldern, baritone, and Hertha Demlow, soprano.

Contemporaries Hold Interest of London

LONDON, Feb. 10.—Among the events of a busy week was the first appearance here this season of Erno Dohnanyi, who inaugurated a series of performances by playing as soloist in the Queen's Hall Orchestra, his "Nursery" Variations for Piano and Orchestra. It was a first performance of the work in England and it increased the already large list of the composer-pianist's admirers. Based on the most childish of themes—the old French nursery song, "Ah, vous dirais-je, Maman?"—the variations proceed in intricate and amusing fashion, never for a moment, however, descending to the level of mere tricks. The composer showed himself an excellent pianist and took advantage of the sensitive reading of the orchestral part by Sir Henry Wood. The other item of interest on the program was Arnold Bax's "Tintagel."

Eugene Goossens, Arnold Bax and John Ireland dominated the interesting program given recently at the Aeolian Hall with the assistance of the Philharmonic String Quartet and Anne Thursfield, soprano. The concert opened with Bax's fine Quartet in G, and included Ireland's Second Trio for Piano and Strings as well as a Piano Quintet by Goossens. In the Trio and the Quintet, the respective composers played the piano parts. Miss Thursfield interpreted admirably songs by Goossens and Herbert Bedford and a suite of five Chinese poems set to the music of various composers and bearing the name of "Chinoiserie."

At the Old Vic, the week brought revival of "The Daughter of the Regiment," an opera which has gone unheard here for many a season. Raymonde Amy sang *Marie* and Irene Ainsley was the *Marchioness*. Robert Curtis was *Tonio* and Ewart Beech made an admirable *Sergeant Sulpizio*. Charles Corri conducted.

The Amateur Operatic Society, the personnel of which is drawn from the employees of the Admiralty, contributed a fine performance of "Patience" to the season's Gilbert and Sullivan list.

Herbert Fryer, pianist, inaugurated recently a series of six recitals in which he has undertaken the gigantic task of presenting more than eighty compositions by Chopin. His style is one which lends itself best to the more robust works of the composer, but his performance of all the compositions was admirable.

At the Coliseum, Herschal Henlere, a young Canadian pianist-composer, has followed the example set by several distinguished musicians recently, and is appearing on a music hall bill. He presented a number of compositions well

worth attention, and his stature as a pianist is not to be overlooked.

Women dominated the list of the week's piano recitals. Among half a dozen programs superior recitals were given by Hetty Bolton, Violet Clifford Austin and Evelyn Willis.

One of the novelties of the week was a lecture recital on the viola da gamba given by Ethel Higgins, an authority on viols, with the assistance of Hélène Dolmetsch. All of the music was played from manuscripts, several of them three hundred years old.

Gilbert Bailey gave a recital of English songs varied only by the names of Wagner and Dvorak. All the songs were modern and the program made an impressive total.

The Cherniavsky Trio, an organization which has made London its home, was also heard in another excellent program drawn from the works of Arensky and Sammartini.

New Swiss Music at Ludwigshafen

LUDWIGSHAFEN, Feb. 9.—Several more novelties of great interest by contemporary Swiss composers were heard during the closing days of the Swiss music festival. Othmar Schoeck, one of the younger group whose work is attracting widespread attention on the continent, was represented by five songs with orchestra and by a suite of delightful incidental music for Goethe's "Erwin and Elmire." One of the finest compositions of the week was R. H. David's Quartet in D, which the Berne String Quartet performed with distinction. R. Laqui was represented by an overture inspired by Pierre Loti's "Iceland Fisherman." Hans Huber was represented by a Symphony and a Quartet, Op. 52, both spirited and skilful compositions. Much credit is due Carl Boeche for his readings of the orchestral works.

MADRID, Feb. 1.—Only the Royal Opera of all the theaters here remains open following a movement of protest by theatrical managers against the high rate of taxes exacted by the government. The other houses will remain closed. Advocates of a state-owned opera are using the situation to forward their cause.

COBLENTZ, Feb. 8.—Siegfried Wagner recently began here the first of a series of concerts which he will conduct in cities of the Rhineland prior to his impending departure for America. Orchestras have been put at his disposal in Bonn, Cologne, Düsseldorf, Essen, Dortmund, Elberfeld and Wiesbaden.

LISBON, Feb. 10.—The season here has produced a number of concerts of outstanding interest which, coupled with

the season of opera at the San Carlos, has established a new record of activity. Among the singers at the opera are Maria Llacer, Elena Sadoven and Belina. The first performance ever given here of "Boris Godounoff" was conducted by Sergei Koussevitzky who came from Barcelona for the occasion. The Lisbon

Symphony, under the bâtons of Pedro Blauch and Fernandez Fão is in the midst of a fine series of concerts devoted to the classics and to the music of the Portuguese composer, Oscar da Silva, who recently returned from a tour of South America. Moriz Rosenthal, pianist, has been heard in a series of recitals.

Lalo Centenary and Spanish Works in Paris

PARIS, Feb. 10.—Following close upon the heels of the celebrations honoring the centenary of César Franck's birth, the week brought a number of special concerts and ceremonies marking that of Edouard Lalo. The Padeloup and the Colonne Orchestras under the bâtons of Rhené-Baton and Gabriel Pierné presented impressive programs which included the composer's

Rhené-Baton conducted an admirable first performance of Alfredo Casella's "Heroic Elegy." The piece, designed as an elegy for the Italian soldiers killed in the war, invokes a mood of impressive solemnity. It is superbly orchestrated and the score gives the effect of a fine tapestry, at once delicately and powerfully conceived. It was received as one of the most impressive novelties of the present season.

Fernandez Arbos, conductor of the Madrid Philharmonic, came here during the week to conduct as guest a special program by the Colonne Orchestra devoted entirely to works of the living Spanish composers, with the exception of the Intermezzo from "Goyescas," by the late Enrique Granados. Espla's "Songe d'Eros" had a first performance here. It is a composition definitely manifesting the influence of the Wagner of "The Ring." It is nobly conceived and the themes are skillfully handled, and under the bâton of the veteran Arbos it achieved a highly emotional effect.

Manuel de Falla's "Amour Sorcier" was heard for the first time in Paris on the same program. It is an exceedingly interesting piece, designed as a ballet pantomime. In the concert performance the voice portions were sung by Courso, a soprano of fine attainments. In portions of the score the composer has made an ingenious and rather fantastic use of the flute and the piano. The rhythms are stirring and spirited.

Among the minor concert program was an excellent recital of the works of Fauré, Ravel and Caplet for voice and piano by Jeanne Rausnay, soprano, and Marguerite Long, pianist. The latter is a comparatively recent graduate of the conservatory whose talents are considerably greater than those of the usual concert pianists.

At the two opera houses, nothing new has been offered. The staff at the Opéra is busily engaged in preparing for the first presentation here of Moussorgsky's "Khovantchina."



Fernandez Arbos, Conductor of the Madrid Philharmonic, Who Recently Took Over the Paris Colonne Orchestra for an All-Spanish Program.

inevitable "Symphonie Espagnole" and Overture to "Le Roi d'Ys." The opera, one of the popular war-horses of the Opéra Comique, had a gala performance at that house.

No less important than the Lalo celebrations were the premières of a number of interesting orchestral works.

Bianchini Opera Arouses Praise in Venice

VENICE, Feb. 8.—A new prize opera, "Il Principe e Nurheda," by Guido Bianchini, one of the most talented of the younger generation of Italian composers, had a world première at the Fenice here recently under the most auspicious circumstances. The piece was awarded first prize in the recent competition organized by the Ministry of Fine Arts and shows an improvement over the composer's earlier opera, "Radda," which was a highly creditable work founded on a story by Gorky. The music is dramatic and replete with skilfully managed harmonies. Bianchini was called before the curtain a dozen times by the enthusiastic audience.

ROME, Feb. 6.—"Nel Regno del Dio Pane," a new work by Graener, a young Berlin composer, was the novelty of the latest program by the Augusteo Orchestra under the bâton of the German conductor Hermann Scherchen. The piece is admirably constructed and the orchestration expert. It leans, however, heavily toward the excess of morbidity which marks so many recent German compositions. Sonatas for violin and piano by Mozart and Pizzetti were performed by Mario Costi, violinist, and Miccio Horszowsky, pianist, on a St. Cecilia program. Enthusiasm marked the first performance recently of new works by Cantarini, Alaleona, Santoliquido and Setaccioli under the auspices of the Friends of Music.

VIENNA, Feb. 3.—Owing to political disturbances, negotiations have been undertaken by the Government for the sale of the Volksoper to a private corporation composed of bankers and music patrons.

Munich Applauds Griffes Works

MUNICH, Feb. 8.—At a recent Philharmonic concert Elizabeth Bischoff played a new Violin Sonata by Hans Pfitzner to the accompaniments of Agi Setterl. The other soloists of the occasion were Olga Selo, soprano, and Valentin Haller, an exceptionally fine tenor. Severin Eisenberger and Marianne Kuranda, the latter a newcomer here, were heard recently in impressive piano programs. Compositions by Korngold, Granados and the late Charles T. Griffes were included in the piano program given by Rudolf Reuter. The Griffes pieces were novelties and aroused much admiration. Karoline Lankhout, Dutch violinist, was the soloist of the twelfth concert by the People's Symphony. The Dresden String Quartet was also heard recently in a series of fine programs. Although the season here has been unusually active in the number of concerts and recitals, little of interest, save the personalities of the performers, has been noted. At the National Opera the usual routine repertoire continues, with Hermine Bosetti and Katherine Arkandy, a young English soprano, attracting much notice.

BORDEAUX, Feb. 4.—Massenet's "Amadis," which had its première at Monte Carlo last season, was recently presented for the first time in France at the Opéra here. The title rôle, sung at Monte Carlo by a mezzo-soprano, Vécla, was interpreted here by a baritone, Rougenet.

MANCHESTER, Feb. 10.—Mary Ogden, contralto, soloist at the recent Granville Bantock concert, was inadvertently referred to as a soprano, in a reference to the event published in MUSICAL AMERICA on Dec. 9.

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PLAN CONTESTS FOR NEW YORK PUPILS

Music Week Association Activities to Be Extended— Scholarships Projected

Plans for developing music week activities in New York City were outlined by Dr. T. Tertius Noble, organist of St. Thomas' Church, and Isabel Lowden, director of the movement, at the opening of the Music Week Association's new headquarters at 299 Madison Avenue, on Friday of last week. April 29 to May 5 will be the fourth annual observance of music week in New York and a program for future activities has been drawn up that promises to have a considerable effect upon the musical growth of the community. The incorporation of the Association was announced at the meeting.

The main feature of the work will be the competitions held each year in the forty-eight school districts into which the city is divided. These competitions will be distributed throughout the year, not more than two occurring at one time. They will include all instruments, singing and such other branches as may attract entries. The winners of these district competitions will then enter a borough contest, which will be a Borough Festival. The winners of this in turn will enter a city-wide contest, which will be for the purpose of choosing scholarship pupils, who will receive a year's tuition in a leading school of music or with a private instructor.

It is the intention of the Music Week Association—which has strong financial backing by Otto H. Kahn, Felix M. Warburg and the Juilliard Foundation, among others, according to the statement of the Association—eventually to award four-year scholarships. It is estimated that it will require about five years before the organization is running smoothly enough to permit of such expansion, however. It is tentatively suggested that scholarships taking the holders to Europe for travel or study may be given, but the question has not yet been considered seriously.

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WASHINGTON PLANS MODERN ACROPOLIS

Proposed Group of Buildings in National Capital Will Include Two for Music

By Alfred T. Marks

WASHINGTON, D. C., Feb. 19.—The past week's developments seem to point to the building of a modern acropolis here, the two chief structures of which will be closely identified with national musical activities. A bill has been introduced in the House of Representatives by Chairman Langley of the House Committee on Public Buildings and Grounds, for the purchase of the Clifton estate of forty acres at the junction of Massachusetts Avenue and W Street, in the northwestern section of the city. Upon this site it is proposed to erect, with the approval of Congress, the \$30,000,000 building of the American Arts and Industries Association and the National Conservatory of Music of America. Both of these buildings are to be erected without expense to the national government, Congress merely providing the sites. In addition

to these structures, which, according to present plans, will cost approximately \$35,000,000, the Women's Universal Alliance will build several fine edifices to cost close to \$20,000,000.

A body has been incorporated here for carrying out the plan to make the site a modern acropolis, and Senator Shortridge of California and Senator Dial of South Carolina, as well as a number of other prominent men and women, are among the incorporators. A men's committee has also been formed to erect a Mothers' Memorial Building on the grounds, the chairman being Col. John Temple Graves.

The Fernald resolution to donate the site for the Arts and Industries Building has already passed the Senate, and has been introduced in the House of Representatives by Mr. Langley, and an early vote asked for. In speaking of the proposed building in the Senate, Senator Fernald of Maine said that, among the uses to which it will be dedicated will be to provide "a home for music as an art and the manufacture of musical instruments as an industry." The National Conservatory of Music of America, of which Mrs. Jeannette M. Thurber is president, is now located in New York.

A. T. M.

INNOVATIONS IN CONTEST

New Conditions to Govern New York Federation Events This Year

The fifth biennial national contests for young American-trained musicians, sponsored by the National Federation of Music Clubs, will be held under revised conditions this year. Recommendations contained in the report of the contest committee from New York State, of which Mrs. William Cowen is chairman, and made at the latest convention, have been adopted.

Within the last two years the national contests have introduced a preliminary test to determine the qualifications of the candidates selected by the state committees. The contest numbers were formerly left largely to the competitors' choice, resulting in conditions more difficult for certain artists than others. A third change consisted in abolishing the screens behind which the jury formerly sat, since it was maintained that the manipulation of instruments or voice

production could best be judged when the artist was visible.

Announcement of the contests for 1923 was made in the issue of MUSICAL AMERICA for June 24 last. The national contests will be held at the biennial convention of the Federation in Asheville, N. C., in June. Applicants must enter the contests conducted by the committee of the state in which they reside, and if they are successful, must pledge themselves to enter the contests of that district. If chosen as national winners, the Federation guarantees to promote their appearance in concert activities and to take an interest in their future. Applications for the State of New York must be addressed to Mrs. William Cowen, Room 712, Fisk Building, New York, before March 15.

LIMA, OHIO.—The Crusaders of the First Congregational Church recently presented Elda Suter, pianist, of Toledo, in recital. The program was a taxing one of seven numbers comprising works by Hans Seiling, Brassin, Van Dyke, Karganoff and Rachmaninoff, and concluded with Liszt's Twelfth Rhapsodie.

GANZ IS SOLOIST WITH OWN FORCES

Ivogün Heard with Symphony in St. Louis—Civic Opera Plans Announced

By Herbert W. Cost

ST. LOUIS, Mo., Feb. 17.—Throngs attended the "pop" concert of the St. Louis Symphony, with Rudolph Ganz as soloist, substituting for Edward Collins, on Feb. 11. Mr. Ganz gave his services without remuneration, playing the Liszt Concerto in E Flat with fine skill. Frederick Fischer conducted the Overture to Schumann's "Genoveva" and the concerto accompaniment, and Mr. Ganz resumed the baton for the third movement of Brahms' Second Symphony; Dvorak's Slavonic Dance, No. 1; Schumann's "Träumerei," and Strauss' "Blue Danube" Waltz.

Maria Ivogün, coloratura soprano, was the soloist in the regular pair of concerts last week by the St. Louis Symphony. She was given an enthusiastic reception for her singing of Mozart's "Ah, mia Speranza adorata" and a recitative and aria from Strauss' "Ariadne auf Naxos," the difficulties of which were easily surmounted by this excellent artist. The orchestral program included Mozart's "Don Giovanni" Overture; the Love Scene from Strauss' "Feuersnot," and Goldmark's "Rustic Wedding" Symphony.

H. Max Steindel, 'cellist, displayed virtuosity in a recital at Sheldon Auditorium on Feb. 12. Esmerelda Berry Mayes was at the piano, and the artists gave the Brahms Sonata in E Minor, Op. 38, with fine tone and interpretation. Numbers by Bach, Tartini, Schumann and Popper, and the "Variations sur un Theme Rocco" of Tchaikovsky completed the program.

BUFFALO, N. Y.—Pupils of Elinor M. Lynch's School of Piano Music presented in a recital at that institution included Jane Norton, Rena Freedman, Clarissa Fisk, Frances Gordon, Madeleine Blust, Ruth Plise, Gerald Stokes, Agatha Plewacka, Lillian Gevertzman and Biagia Gugino.

THE interesting fact that Katharine Goodson, Pianist, is to spend from September until January in America will enter into the plans of many who are now designing their courses for next season.

Miss Goodson opens her tour in this country at the Berkshire Chamber Music Festival, Pittsfield, Mass., in September.

Among the first pianists of the day.—*London Times*
Secured a veritable triumph.—*Paris Le Figaro*
Plays as only a real poet-pianist can.—*New York Eve. Post*

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Some of the Press Comments of the Past Year

"exceptional promise"
 "engagingly limpid voice"
 "pure in quality"
 "lovely in plasticity"
 "brilliant timbre"
 "clarity and ease"
 "an excellent soprano"
 "voice of rich timbre"
 "voice of charming quality"
 "altogether lovely"
 "superb sostenuto"
 "brilliant singing"
 "vigor and spirit"
 "attractive stage presence"
 "faultless manner"
 "scored heavily"
 "flawless diction"
 "most artistic"
 "delightful personality"
 "consummate artist"
 "sang with stunning effect"
 "bewitching humor"
 "breathed romance"
 "great range"
 "musical appreciation"
 "charming personality"
 "gracious manner"
 "musicianly manner"
 "sympathetic quality"
 "full of appeal"
 "voice of ample breadth"
 "smooth quality"
 "wonderful attainments"
 "strong and brilliant"
 "striking appearance"
 "animation"
 "expressive"
 "unusually fine technique"
 "charm of interpretation"
 "remarkable finish"
 "musical intelligence"
 "ability and discrimination"
 "fascinating stage presence"
 "amazing ease"
 "clear and resonant voice"
 "good volume"
 "an instant favorite"
 "beautiful enunciation"
 "beauty and brilliancy"
 "delicate sense of interpretation"
 "intelligence and understanding"
 "personal magnetism"

Boston Transcript, Mass.
 Pittsburgh Post, Pa.

Pittsburgh Gazette-Times, Pa.
 Pittsburgh Dispatch, Pa.
 Pittsburgh Press, Pa.
 Pittsburgh Chronicle-Telegraph, Pa.
 Pittsburgh Sun, Pa.

Springfield Daily Republican, Mass.

Springfield Union, Mass.

Springfield Daily News, Mass.
 Providence Tribune, R. I.

Bridgeport Evening Star, Conn.
 Lowell Courier Citizen, Mass.
 Keene Evening Sentinel, N. H.

Allentown Morning Call, Pa.
 Allentown Record, Pa.
 Newark Evening News, N. J.

Newark Ledger, N. J.

Waterbury Evening Democrat, Conn.

Waterbury Republican, Conn.
 Fall River Herald, Mass.

Fall River Evening News, Mass.

Summit Herald, N. J.
 Summit Recorder, N. J.
 Charlotte Observer, N. C.
 Charlotte News, N. C.
 Watertown Daily Times, N. Y.

90%

of Miss Vreeland's engagements have resulted from hearings.



Photo by Edwin F. Townsend

Leannette Vreeland

Soprano

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Opera and Drama Society Launches Summer Opera Project in New York

Eugene D'Avigneau Heads Enterprise to Give Opportunity to American Singers—Henry Hadley, Victor Herbert and Other Leading Musicians Interested—Aid to American Composers Also Proposed

THE Opera and Drama Society of America, Eugene D'Avigneau, founder and director, announces a series of performances of opera in English to be given in New York next summer. "Aida," "Carmen," "Pagliacci" and "Cavalleria Rusticana" are in preparation by singers under the direction of Mr. D'Avigneau. Sponsored by leading musicians and patrons of music and with an advisory board consisting of Henry Hadley, Victor Herbert, Henri Scott and Jules Witmark, the organization has taken steps to advance the cause of American music. An annual prize will be offered for the best opera in English, the libretto to be by an American author, the music to be composed by an American and the story to be based on an American theme.

The Opera and Drama Society was organized by Mr. D'Avigneau in San Francisco in 1908 and played an important part in the musical activities of the Pacific Coast. As conductor and director Mr. D'Avigneau presented opera annually in the West, drawing his artists from the members of the Society. Ruggero Leoncavallo visited the United States in 1913 to conduct his own operas with this company, and "Zaza" and "Zingari" were heard for the first time with singers recruited from the Opera and Drama Society.

Now Mr. D'Avigneau has developed his organization to wider scope in New



Eugene D'Avigneau, President of the Opera and Drama Society

York. At the headquarters of the Society, 1730 Broadway, he has been training the singers, who will be heard in the coming summer. Other members have appeared in concert and many are occupying leading places in Broadway productions.

"The purpose of the Society is to provide opportunity for American singers of adequate training to appear in public," says Mr. D'Avigneau. "The lack of such opportunity is one of the greatest handicaps of musicians in this country, with the result that they must go to Europe to obtain a hearing. The Society is organized to solve this problem by giving singers the necessary training to prepare for opera and concert and then to furnish the actual experience by giving professional performances. There will be complete scenic and stage equipment, orchestra and chorus. The encouragement of American composers is also one of our objects, and the produc-

tion of opera in English will stimulate the work of building up a worthy native opera."

Mr. D'Avigneau, who was director of the Western Metropolitan Opera Company for several years, is known internationally as an authority on voice production and the art of singing. Under his supervision many members of the Opera and Drama Society have won success in light and grand opera, the concert field and teaching. Through the affiliations of the Society, members are assisted in obtaining engagements commensurate with their ability. Henri Scott, who had a long career with the Metropolitan and Hammerstein opera companies, is vice-president of the Society. Juan de la Cruz, an experienced artist in European opera, and Alberto Bimboni, long identified with opera in this country, are among its leading coaches.

Ernest Davis Sings in Toronto

Ernest Davis, tenor, who substituted on short notice for Arthur Hackett in a performance of "Tannhäuser" in St. Louis recently, again took Mr. Hackett's place in a performance of "Elijah" given by the Toronto Oratorio Society, Dr. Edward Broome, conductor, on Feb. 6. Mr. Davis was sent for on the morning of Feb. 5, and left for Toronto that same evening, arriving too late for the rehearsal with the Cleveland Orchestra. In the evening he appeared in the rôle with signal success. While in Toronto Mr. Davis was entertained at the Government House by the Lieutenant-Governor of Ontario and Mrs. Cockshutt.

Frank Cuthbert, bass, was the soloist in the concert given by the Ladies' Choral Society of East Orange, N. J., under the bâton of Dr. A. D. Woodruff, recently.

Jan Van Bommel, baritone, was heard in a concert given in Glen Cove, L. I., on Jan. 31 for the benefit of the Community Hospital. His program included German and French songs and numbers by Mana Zucca.

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"Outpost" Brings Notes from Cleveland Institute

The diminutive official organ of the Cleveland Institute of Music and its many students is four months old, and, although still in the promising stage, it is an interesting leaflet. The *Outpost*, as it is called, bears further proof, in its fourth issue, of the facility of the versatile Jean Binet's pen. The Institute's Master of Dalcroze is developing quite a reputation as a caricaturist. Josiah M. Smutch, M. D., Ph. D., etc., is his latest subject and Beryl Rubinstein, in an accompanying note, asserts that while Dr. Smutch may be purely imaginary, he is nevertheless historical. "The doctor," he says, "has for years been interested in the chemical properties of music." Possibly there is a little salt of local satire in this biography. The February *Outpost* contains a note by the director, Ernest Bloch, and other brief items of interest.

Matzenauer to Give Concerts

Margaret Matzenauer, contralto of the Metropolitan Opera Company, has closed her season with that institution and has begun a series of concert appearances that will keep her occupied until the late spring. Among the engagements that have recently been booked are appearances as soloist with the St. Louis Symphony on March 2 and 3; a recital in Syracuse, N. Y., on March 26; as soloist with the Boston Symphony on April 20 and 21, and in recital in Ripon, Wis. She will sing at the Evanston, Ill., Festival in May.

Orville Harrold, tenor of the Metropolitan Opera Company, will be heard twice at the Worcester, Mass., Festival in May, singing the tenor rôle in "King Olaf" and in the miscellaneous program on artists' night.

Following his recent appearance as soloist with the New York Symphony, under Albert Coates, Mieczyslaw Münz, Polish pianist, has been engaged for a recital at Elmira, N. Y., on March 12. Mr. Münz will play an interesting program, including some of the compositions he featured on his two New York recital programs.

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Davenport
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Cedar Rapids (Festival)
Grinnell (Festival)
Des Moines

TENNESSEE

Chattanooga
Jackson
Memphis

MISSOURI

Kansas City (Two Days)
Columbia
Mexico
Springfield
Joplin
Cape Girardeau
Hannibal

KANSAS

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Chanute
Wichita
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BUFFALO—"Heralded as a marvel, Miss Rubinstein more than satisfied all expectations as to her talent and accomplishments." *BUFFALO EXPRESS.*

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"Tosca" Opens San Carlo Company's Two Weeks' Season in Los Angeles

Local Trio Gives Fine Program Including Goossens Work—
Rothwell Forces Play with Betsy Lane Shepherd Assisting
—Male Chorus Heard—Matinée Musical Club Honors Its President

BY BRUNO DAVID USSHER

LOS ANGELES, Feb. 17.—Following two successful recitals by Feodor Chaliapin, on Feb. 6 and 8, and an appearance by Josef Hofmann on Feb. 10, the San Carlo Opera Company opened its two weeks' season under the local management of L. E. Behymer before a large audience on Feb. 12. "Tosca" was the first attraction and Anna Fittiu, Mario Valle and Rogello Bald- rich were recalled many times after each act. Carlo Peroni was the conductor.

The Los Angeles Trio did some excellent ensemble playing at its concert on Feb. 9. The program consisted of a

César Franck Trio, Goossens' "Five Impressions of a Holiday," the flute part played with fine artistry by Jay Plowe; Beethoven's "Kreutzer" Sonata, admirably given by Calmon Luboviski, violin, and May Macdonald Hope, piano. Ilya Bronson, 'cellist, shared the applause with these two artists in the Franck number.

Rothwell Forces Heard

Walter Henry Rothwell, conductor, and the Philharmonic Orchestra were heard in a fine performance of Beethoven's Second Symphony, Ravel's "Spanish Rhapsody" and Weber's Overture to "Oberon" on Feb. 9 and 10. Betsy

Lane Shepherd, soprano, sang an aria from Debussy's "Enfant Prodigue" and "Il est bon" from Massenet's "Hérodiade."

Well balanced tone and careful shading marked the Ellis Club Concert on Feb. 7. It was one of the most delightful male chorus programs heard here recently. J. B. Poulin conducted and Mrs. Hennion Robinson and Marguerite Bitter assisted at two pianos. Herbert Gould, bass, displayed a rich and sympathetic voice. William Pilcher, tenor, added distinctly to the excellence of the program.

Club President Honored

Mrs. Lucile Spenser Kelly, a vocal teacher, under whose presidency the Matinée Musical Club has made great strides in the last three years, was the club's guest of honor on Feb. 8.

Mrs. Caroline Dunning, exponent of the Dunning System, will hold a normal class for teachers of her method in Los Angeles, at the studio of her local representative, Mrs. Isabel Tone, beginning Feb. 27.

Mrs. Bertha Vaughn, with a group of her advanced students, gave an interesting program of songs recently.

Anna Case, soprano, will appear with the Schola Cantorum of New York, Kurt Schindler, conductor, in Carnegie Hall on Wednesday evening, March 14.

SAN FRANCISCANS HEAR NOVELTIES

Hertz Forces Play Elkus Work—Other Orchestras Appear

By Charles A. Quitzow

SAN FRANCISCO, Feb. 17.—The first performance of Albert Elkus' Rondo on a Merry Folk Tune was one of the features of the San Francisco Symphony's concert of Feb. 9. Based on a Suabian folk-song, the work is lively, good-humored and consistent with the character of the theme. Though quite brief, it discloses the composer's skill in the orthodox handling of motives, and it is pleasingly orchestrated. A capacity house, including many standees, called and recalled Mr. Elkus to the stage. He is a native Californian, and at present instructor in composition at the San Francisco Conservatory.

Liadoff's "Fragments of the Apocalypse," given for the first time in San Francisco, served, as might be expected, to bring brass and percussion strongly to the fore. The work was vigorously applauded. Benno Moiseiwitsch as soloist played Grieg's A Minor Concerto in brilliant and technically fluent style. Mr. Hertz directed the orchestral score with his usual skill and security. Schubert's Symphony in C aroused enthusiasm by its beauty and the art with which it was interpreted.

A throat attack, diagnosed as laryngitis, prevented Feodor Chaliapin from filling his San Francisco engagement to appear at the Civic Auditorium on Feb. 11. Manager Oppenheimer is endeavoring to arrange another date.

The stage at Scottish Rite Auditorium proved too small to accommodate Giulio Minetti's Orchestra at its concert on Feb. 8. The orchestral portion of the program, which included Schubert's "Rosamunde" Overture, Sibelius' "Swan of Tuonela," Lacome's "La Ferie" Suite, "Extase" by Ganne, and Suppe's "Light Cavalry" Overture, was capably led and vivaciously played. The reeds were especially pleasing in the "Swan of Tuonela," and the brasses produced a brilliant effect in the final overture. Ione Pastori, soprano, sang operatic arias of Mozart and Verdi, and smaller numbers in a voice unusually pleasing in its clearness and secure intonation. Mr. Minetti's orchestra has been a telling force in the city's musical life during the many years it has served the needs of the amateur instrumentalist, and the present strong associate membership of 150 is a tribute to his energy and enthusiasm.

Conductor Saslavsky chose Beethoven's "Pastorale" Symphony, Napravnik's "Night" and Tchaikovsky's "Casse Noisette" Suite for the fifth concert of the People's Symphony at Scottish Rite Auditorium on Feb. 6.

The second of a series of sonata recitals was given in the recital hall of the San Francisco Conservatory on Feb. 12. Ada Clement, pianist, and Artur Argiewicz, violinist, were heard in Faure's Sonata, Op. 13, and Schumann's Sonata in A Minor for piano and violin. Rena Lazelle, soprano, sang numbers by Rachmaninoff, Stravinsky, Granados, Ravel, Watts and Bloch.

Georg Kruger, pianist, and Ernestine Littlejohn, soprano, were the recitalists at the Palace of Fine Arts on Sunday afternoon, Feb. 11.

Gerardy Leaves for Australian Tour

Jean Gerardy, 'cellist, left New York the latter part of last week, via Montreal and Vancouver, for Australia and New Zealand, where he has been engaged to give sixty concerts during the summer months. In the early fall Mr. Gerardy is to go to England, where he has been booked for thirty concerts. Following this he will return to the United States, under the management of R. E. Johnston, for a tour of forty concerts, remaining here until May, 1924.

Nyiregyhazi Fulfills Engagements

Erwin Nyiregyhazi, pianist, since returning to the East recently, after an extensive tour on the Pacific Coast, has been heard in concert in Springfield, Mass., Feb. 12, and Trenton, Feb. 10. He is to play in Albany on Feb. 22 and will appear at the New York Hippodrome on Feb. 25 and in an Aeolian Hall recital on Tuesday evening, Feb. 27.

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Pianist

Chicago Recital Feb. 11, 1923



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"played the Nocturne with fine tone and the octaves with bravura . . . made a miniature tone poem of exquisite grace and shades"

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IN SONG RECITAL



NEW YORK

Mme. Onegin Charms

Diva's Second Recital Proves Her Without Rival on the American Concert Stage

In Carnegie Hall Mme. Onegin gave her second song recital, and again her voice and art not only delighted her numerous hearers, but caused them to wonder at the beauty and plenitude of the former and the perfection of the latter. The voice is surely without a peer on the operatic or concert stage of America at this time. At the beginning of her recital yesterday, when she sang familiar Italian airs by Marcello, Paisiello and Lotti, we were a bit troubled by her opulent temperament, for we prefer a classic repose, a purity of melodic line in harmony with the artistic spirit of their time in songs like "Nel cor piu non mi sento," and "Pur dicesti," rather to an attempt to give dramatic expression to the text; but in the more modern German and French songs she left no inclination to cavil. It was only to sit, listen, enjoy, marvel, and hope that she will never permit her exuberant feeling to get the better of her artistic instincts.—H. E. Krehbiel, *New York Tribune*.

The great contralto—one has no hesitancy about the grant of the adjective in her case—was unconstrained, full of what she was doing, and doing something worth while. Her voice had all its splendors of color and power, and the songs she sang were enriched thereby. They were an unusual collection for a recital programme, but to the least interesting among them she gave a touch that held one's attention, whilst those of genuine beauty became something noble and moving as she delivered them. How much a mistress of fundamentals Mme. Onegin is, she revealed in this recital, for in some of the old airs with which she began it, and later, there occurred necessitous florid graces in the music which she accounted for with ease. Once, indeed, she executed as perfect a trill as one has ever heard from some of the finest of the older adepts at floriture. One might go through her programme in catalogue fashion and touch song for song with descriptive adjectives, but they would say no more than that she is a singer who invariably fuses lyric and melody into a beautiful piece of vocal expression.—Irving Weill, *New York Evening Journal*.

CHICAGO

Sigrid Onegin, Great Contralto

An unusual personage came upon the stage of Orchestra Hall last night. She is Sigrid Onegin, contralto, who has been singing this season with the Metropolitan Opera and came here for a song recital. *Of all the contralto voices in memory there is none like hers.*

I would not attempt to tell offhand how wide her vocal range is, but last night it seemed as though there were no limit to it, either up or down. *A glorious voice it is, too, as even through its whole extent as though it were produced by a mechanism instead of a human throat, clear, ingratiating, flexible—one wants to use all the adjectives there are, and hesitates only through fear of extravagance.*

What is more to the point, *this glorious voice is applied to the purpose of glorious singing. In fact, Mme. Onegin is almost unbelievable.* She has looks, personality, and a superabundance of vitality. She strides upon the stage—ordinary walk is too lifeless for her—takes her place in front of the piano, and *one is immediately in danger of losing his head, his heart, and his critical faculty.* Certainly the old Italian songs of Marcello, Lotti, and Paisiello and the lieder of Schubert and Brahms took on a charm that I hardly suspected before. —Edward Moore, *Chicago Tribune*.

Sigrid Onegin, this year's contralto recruit at the Metropolitan Opera House, gave a recital last night in Orchestra Hall before a large and justly enthusiastic audience. Remember her name, absentees, for when she returns to Chicago, and I hope she will, your conscious, voluntary absence would be a crime.

Here is one of the most glorious contralto voices of the generation. I think that it is sufficiently eloquent. Must we add that it has every beauty—warmth, richness, depth, carrying power, sympathy, plasticity, volume, range?

To these natural gifts add that of expressing emotion and sentiment, the stage presence of a Walkyrie, rare musical intelligence, and divine simplicity of manner. I heard her Schubert and Brahms group and two Brahms extras.

But does it matter what she sings?—Herman Devries, *Chicago American*.

BOSTON

Sigrid Onegin Discovered and Applauded—A Singer of Voice, a Singer of Temperament, a Singer to Sway Audiences

By every sign known to the chronicle of the concert halls, high word from New York had been this day fulfilled in Boston ears.

Clearly Mme. Onegin's best possession is her voice. She calls herself a contralto. The lower range, the deeper timbres of her tones, warrant such designation; yet they run as high and as full as any mezzosoprano's. These upper tones indeed give her voice individuality, since they are singularly clear, bright and soft, with the resonance that may haunt the poets' fancy when they write of silver trumpets. Elsewhere Mme. Onegin escapes the thickness, the heaviness, the unwieldiness of tone, often haunting contralto voices. Rich sounds her singing; deep it may go; she may flood it into phrases long sustained; yet never once does it lose this bright resonance. Therein has she, again, a rare, an individualized voice. It is supple, as well, at ease and aglow in quick-paced, changeful music, capable even of arabesques and the ornaments of song. In it also dwells a rare propulsive power. She does not drive through her songs after the manner of many a singer similarly large voiced and large tempered. Yet she brings to them a pervading and communicating warmth of re-creation. Not a few of her numbers last evening were familiar. Yet from her it was possible to hear them with what actors call "the illusion of the first time."—H. T. P., *Boston Transcript*.

She not only has a voice that would charm anything that could listen to it, but she has also much personal magnetism, besides a dark, impressive beauty of the heroic type. With such equipment did she storm the gates of the Metropolitan. Small wonder that she achieved instant success. And now the concert hall. Same answer.—Zoe Farber, *Boston American*.

The instant that Sigrid Onegin opened her mouth yesterday evening there was a sensation. Very few contralto voices approach hers in range, quality, resonance. Then there is the personality of the woman, a sumptuous creature, radiating youth and temperament, taking her audience, so to speak, in the palm of her hand, simply enchanting them with her personality and enthusiasm until they were going to applaud no matter what she did.—Olin Downes, *Boston Post*.

MINNEAPOLIS

(Only first paragraphs of reviews quoted)

Leaving the University last night after hearing Sigrid Onegin sing, an old German was heard to mutter over and over again: "Himmel, das war ein Genuss, das war herrlich, herrlich;" but that only half expresses the supreme satisfaction, the glory of Onegin's art, voice and personality gave to the most enthusiastic audience that ever greeted an artist in this hall. *This woman has the voice of a century, ranging easily through three octaves, capable of expressing every shade of human emotion and without a single discernible flaw.*—James Davies, *Minneapolis Evening Tribune*.

It is perilous to attempt to review a song recital by Sigrid Onegin; those who have heard her will inevitably find any printed words cold and mechanical by contrast with the superb beauty of her singing and the vividness of her personality, while those to whom she is as yet only a name are sure to regard the necessary superlatives with suspicion. For there is no other way to write about Mme. Onegin. To call last night's concert the most genuinely thrilling song recital Minneapolis has heard in many years is to invite dangerous comparisons, and yet *I can recall no other such recital here in which a great audience was so profoundly stirred, or with such good reason.*—H. A. Bellows, *Minneapolis Daily News*.

Sigrid Onegin brought one of the most astounding voices of the decade to Minneapolis last night, in her recital at the University concert course. *Only in superlative terms can one appraise the art of this marvelous contralto. A new "greatest" voice, it seems, has been added to the roster of America's songbirds in the person of this Swedish singer.*—Royal W. Jimmerson, *Minneapolis Star*.

Sigrid Onegin last night created a unique sensation through her marvelous voice and art in the fourth concert of the university music course at the campus armory. Except upon the occasion of the Lund student choir concert, this building has never witnessed such scenes of overflowing enthusiasm as last night, causing the singer to add to her program a whole group of extra songs and arias. From every side were heard throughout the evening exclamations such as: "Never have I heard such a voice!" "Never have I heard or dreamed of such art," "Never has such singing been heard before." And many of these absolutely unreserved and unsolicited outbursts coming from people who pride themselves in reserve or acute critical acumen.—Victor Nilsson, *Minneapolis Journal*.

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SEIDEL PLAYS IN PORTLAND SERIES

Works by Lemare Are Feature
of Maine Civic Concert—
Soprano in Recital

By Fred Lincoln Hill

PORTLAND, ME., Feb. 17.—Toscha Seidel, violinist, was the soloist in the latest municipal concert given in the City Hall on Feb. 9. Edwin H. Lemare, civic organist, contributed to the program both as composer and performer. He played an arrangement of Schubert's "Unfinished" Symphony and his own Symphony in G Minor and the piano accompaniment to a performance of his work,

"Inspiration," by the violinist. The latter received many plaudits for his playing of Vitali's Chaconne, Beethoven's "Turkish March," Kreisler's arrangement of Schubert's "Rosamunde" ballet music and works of Sarasate and Schubert. Francesco Longo was at the piano.

Geraldine Farrar was heard in a joint recital in the Steinert series, assisted by Joseph Malkin, cellist, and Henry Weldon, baritone, in City Hall on Feb. 5 before an appreciative audience. The singer's gifts were admirably displayed in works by Mozart, Brahms, Schumann, Strauss and French composers. The Habanera from "Carmen," given in a Spanish shawl as encore, brought much applause. The co-artists of the soprano were also well received.

The Women's Choral Society, led by Rupert Neily, director of the Maine Conservatory, gave a delightful concert in Frye Hall on Feb. 1 with Walter H. Kidder of Boston, baritone, as soloist.

The program included Nevin's cantata, "Land of Heart's Desire," part-songs in Italian, French, German and English and a composition by the conductor. Howard Clark was a fine accompanist.

The Rossini Club gave one of a series of recitals at its headquarters on Feb. 9. An excellent program was arranged by a committee under Bertha King Fenderson's chairmanship. Those who participated were Minna Bernstein, Arline Burnham and Mrs. Gilman Davis, pianists; Mrs. Mortimer Bremon and Mrs. Franklin Wilkins, vocalists, and Lillian Weber and Miss Girouard, violinists. Several interesting songs by Lois Mills, member of the club, were sung by Mrs. Marion Harper Kushke, with the composer at the piano.

The Marston Club at a recent meeting at the home of Mrs. Lester Lanterman studied operatic works by Wagner, Saint-Saëns, Verdi and other composers. Numbers were given by Mrs. Florence Bremen, Mrs. Lanterman and Mrs. Mary

Thompson Green, vocalists, and Mrs. Loretta Kahill and Irene Leemon, pianists.

Students of the Portland High School gave two performances of Victor Herbert's "Red Mill," under the leadership of Raymond Crawford, supervisor of music. The cast was headed by Lucille Potter as *Gretchen*. The two High School orchestras played the accompaniments. Gus Tapley Sturtivant and Janet Emerson were Mr. Crawford's assistants in the preparation of the opera.

A demonstration of class work was given by pupils of Mrs. Blanche Dingley-Matthews of Boston, who is in charge of the music department of Westbrook Seminary. Mrs. Matthews visits the school once each month, being largely engaged in private teaching.

KANSAS WANTS STATE SONG

Federated Music Clubs Ask Authors to
Submit Lyrics

TOPEKA, KAN., Feb. 17.—At a dinner of the Kansas Authors' Club in this city on Jan. 31 an invitation from the Federation of Music Clubs to the members to submit lyrics for a State Song was read by Kathrina Elliott, correspondent for *MUSICAL AMERICA*. It was also suggested that the members of the Music Teachers' Association compete in setting the words to music. The Federation last year conducted a contest for this purpose, but the numbers submitted failed of acceptance.

An interesting program was given at the dinner. The musical numbers, interpreted by local artists, included two songs by Mrs. Bernice Scott of Lebon to lyrics by Whitelaw Saunders. Mr. Saunders, a music teacher of Wamego, is a poet of distinction. Mrs. Elliott gave a talk on authorship and allied arts.

KATHRINA ELLIOTT.

To Hold Community Institute in Ithaca

ITHACA, N. Y., Feb. 17.—The Ithaca Conservatory and affiliated schools are planning a six-day Community Institute, to be held April 1 to 7 for the benefit of teachers, directors and other musicians. The Conservatory has placed its equipment, teaching staff and other facilities at the disposal of the Institute to assist in the discussion of musical problems. Among those who will take an important part in the program are W. Grant Egbert, president of the Conservatory; Dean George C. Williams, Herbert Witherspoon, Patrick Conway, Dr. Frederick Martin, Louise Tewksbury, Dr. Albert H. Sharpe, Bert Rogers Lyon, John Quine and C. W. Whitney of Cornell University.

WATERLOO, IOWA

Feb. 17.—A program of music and papers on the subject of "Music in the Home" was given by the P. E. O. Chapter at the residence of Mrs. H. H. Caughlin. The program was presented by Mrs. Caughlin, Dorothy Wilbur, Bess Cooley, Ellowene Jensen, Harriett Egan, Mary L. Coughlin and Mrs. Ruth Myers. At a meeting of Chapter Z, P. E. O., a composition called "America, My Home," recently composed by Maud Dudley, a chapter member, was sung by Catherine Sedgwick accompanied by Mrs. Oliver Stevenson, pianist, and Mrs. Maude K. Berry, violinist. This patriotic song has been in demand by G. A. R. chapters and local clubs in this vicinity.

BELLE CALDWELL.

DELPHOS, OHIO

Feb. 17.—Organization of a special choral body to represent this city in the Eisteddfod at Lima, has been completed under direction of James A. Breese, supervisor of music in the Delphos schools. No fewer than fifty voices will be heard in the various contests. Venedocia singers are combining with the Delphos organization, and it is expected to make the chorus a permanent institution. The enterprise is being not only fostered but consistently encouraged by the Delphos Kiwanis Club.

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REINER'S MEN GIVE "ANTIQUE" CONCERT

Works of Eighteenth Century
Played in Cincinnati—
Conservatory Program

By Philip Werthner

CINCINNATI, Feb. 17.—The Cincinnati Symphony Orchestra gave a costume concert of eighteenth century music at the Hotel Sinton on Feb. 9. Conductor and players were dressed in costumes of the age of Haydn and the musicians' desks were lighted with candles. The program included the rarely performed "Dorfmusik" Sextet of Mozart, well played by Emil Heermann, Mr. Culp, Carl Wunderle, J. Kolmschlag, Gustav Albrecht and J. Ringer, the "Prometheus" of Beethoven and the "Farewell" Symphony of Haydn. The orchestra entered into the spirit of the occasion with a will, under Fritz Reiner's leadership. The concert proceeds were devoted to a pension fund for the men of the orchestra.

The Symphony, under the leadership of Mr. Reiner, gave its second concert of the season for young folks in Emery Hall on Feb. 13. Thomas Kelly gave a short explanatory talk before each number. The program consisted of Mozart's "Magic Flute" Overture, the "Prometheus" music of Beethoven, the "Military March" of Schubert and the "Farewell" Symphony of Haydn.

The Cincinnati Conservatory Orches-

tra gave an exceptional concert, under the leadership of Modeste Alloo, aided by a number of soloists. The overture to "Manfred" by Schumann was played with vigor and certainty. Mrs. Charlotte B. Williams, violinist, played the D Minor violin concerto of Vieuxtemps, receiving numerous recalls. Four numbers from Bach's "Christmas Oratorio" were sung by Margaret Powell, Minnie L. Nobels, Emil Rosen and Howard Fuldner. The "Emperor" concerto of Beethoven was well played by Roberta Felty and the program closed with a spirited performance of the "Freischütz" Overture of Weber.

A joint program was given at the Conservatory of Music by Robert Perutz, violinist, and Dr. Karol Liszniewski, pianist, of the faculty of the school, on Feb. 6. The program included works by Karol Szymanowski, Rozycki and Andjeyowski.

Three members of the College of Music faculty, Romeo Gorno, piano; William M. Knox, violin, and Walter Heermann, cello, gave a delightful concert at the East High Community Center on Feb. 11. A trio of Arensky and several Spanish dances of Arbos were given before an appreciative audience.

Mrs. Olive Hamer-Stoll, with the assistance of Milton Henych and Carl Portune, gave a well attended concert on Feb. 11 at the Hoffman School.

Under the auspices of the William Nelson Woman's Relief Corps, No. 14, two concerts were given at the Hotel Sinton by Francois Capouilles, bass, on Feb. 12 and 13.

Lydia Cleary-Dozier and Emil Rosen, of the class of John Hoffman at the Conservatory, gave a vocal recital in Columbus on Feb. 11.

Under the leadership of Norean Wayman, a concert was given at the First Lutheran Church on Feb. 11. The following participated: Mrs. Faye, Mrs. Miles, F. Hazenzahl and S. W. Coffman.

KANSAS CITY HAILS VERBRUGGHEN'S MEN

Althouse Appears as Soloist
with Orchestra Before
10,000 School Children

By John A. Selby, Jr.

KANSAS CITY, Mo., Feb. 17.—Two programs given by the Minneapolis Symphony, Jan. 31, served to establish firmly the reputation of Henri Verbrugghen as conductor in Kansas City. The afternoon program was heard by 10,000 school children, who completely surrounded the orchestra and forced the conductor to play a "Maori Dance" by Hill three times.

Paul Althouse, tenor of the Metropolitan, was the soloist in the evening program, which included Tchaikovsky's Sixth Symphony. Mr. Althouse sang "Celeste Aida" from Verdi's opera, and "Depart, Fair Vision" from Massenet's "Manon," receiving an ovational response. The tenor, although not announced, sang voluntarily at the children's concert.

The Kansas City Chamber Music Society, led by N. DeRubertis, on its recent tour through Kansas, gave a return concert in Kansas City on Feb. 11. Tandy Mackenzie, tenor, and Mrs. George R. Cowden, soprano, were the soloists. The orchestra's program included the Cole-ridge-Taylor "Scenes from an Imaginary Ballet" and Rimsky-Korsakoff's "Spanish Caprice."

E. Robert Schmitz, French pianist, closed a series of four lecture-recitals stressing modern music in the Athenaeum Auditorium on Feb. 14, under the auspices of the Academy of Science. The program included Bach, in addition to the moderns.

Tandy Mackenzie and Barbara Maurel, mezzo-soprano, appeared in two joint recitals in the Kansas City, Kan., High School auditorium, on Feb. 7, and in Ivanhoe Auditorium, on Feb. 9. The events met with a hearty response.

Mollie Margolies, pianist, was the chief artist on Mu Phi Epsilon's program, on Feb. 9. Miss Margolies roused her audience to real enthusiasm with her playing of a Mozart Sonata and a group of modern numbers. Mrs. W. Laurence Dickey, mezzo-soprano, with Mrs. George M. Rider as accompanist, was also presented.

A series of six historical recitals, to

be given by ten members of the faculty of the Kansas City Conservatory of Music, has been announced for the latter part of the season here. The concerts will trace the history of music from Bach to Goossens and other contemporary writers. The first program was announced for Feb. 17 in Conservatory Hall.

Vincente Ballester, operatic baritone, gave a successful recital in the Shubert Theater, on Jan. 29, under the management of Walter A. Fritschy.

The Ukrainian Chorus was heard in Convention Hall, with Oda Slobodskaja as soloist, on the same evening. Applause was most warmly accorded both organization and soloist. Alice Kirke brought the organization to Kansas City.

Maria Ivogün, who was taken ill while singing in the Shubert Theater here, on Feb. 13, has completely recovered. She will return to Kansas City for another engagement in March.

Lucille Orrell Has Active Season

Lucille Orrell, cellist, has been heard on several occasions in the last few weeks, among her engagements being appearances with the Jersey City Choral Society under the leadership of Dr. A. D. Woodruff, the Fredonia Music Club in joint recital with Byron Hudson, tenor, and a recital in Wilkes-Barre, Pa. She will appear in a program with John Charles Thomas at the Brooklyn Academy of Music on Feb. 26 and as assisting artist with the Providence Glee Club, under the baton of Berrick Schloss, on March 9. A series of joint recitals is being arranged for Miss Orrell and Mr. Hudson in the fall by their manager, Walter Anderson.

CASELLA CONDUCTS CLEVELAND FORCES

Appears Also as Pianist with
Orchestra—Lhevinnes
in Recital

By Grace Goulder Izant

CLEVELAND, Feb. 19.—A program of music by Alfredo Casella, conducted by the composer himself, was notable in the week's music happenings here. Mr. Casella led the Cleveland Orchestra in concerts which excited great enthusiasm on Feb. 15 and 17. His Suite in C opened the concert, followed by his "Le Couvent Sur l'Eau." Following the intermission Mr. Casella, relinquishing the leadership to Arthur Shepherd, assistant conductor of the orchestra, was soloist in his own transcription of the Albeniz Spanish Rhapsody for piano and orchestra. After this he was back again as conductor, playing his "Pupazetti," five pieces for marionettes, and "Italia," a rhapsody. The music was buoyant and spirited and aroused marked applause. Of course, there were flowers at the program's close for the distinguished guest.

Josef and Rosina Lhevinne gave a two-piano recital on Feb. 13 at the Women's City Club Hall under the management of the Cleveland Chamber Music Society. A solo by Mr. Lhevinne, the Bach-Albert Prelude and Fugue in D, was the opening number. Mr. Lhevinne also played four Chopin solos, Debussy's "Poissons d'Or," and "Campanella" by Liszt-Busoni. Mozart's Sonata in D was given by the two artists, as well as numbers by Busoni, Vuillemin and Hutcheson. Encores were insisted upon.

At a Sunday afternoon popular concert on Feb. 11, conducted by Arthur Shepherd, two Clevelanders, Douglas Moore, organist, and Max Gellert, violinist, were the soloists. Mr. Moore's solo pieces were Vienne's Finale from the First Organ Symphony and Bach's Choral Prelude, and Mr. Gellert, a member of the orchestra, played the first movement from Mozart's Concerto for Violin, No. 4. The program also included Dvorak's "New World" Symphony, the Prelude to "Hänsel and Gretel," Jaernfelt's Praeludium, the Scherzo from Mendelssohn's "Midsummer Night's Dream" music, and numbers by Saint-Saëns and Ambroise Thomas.

Joseph Bonnet was heard for the first time in Cleveland at the organ of the Cleveland Museum of Art on Feb. 14 in an interesting program, which included some of his own compositions.

The Jewish Singing Society, Charles De Harrack, conductor, assisted by Sara Requa Vick, contralto; Francis J. Sadlier, baritone, and Sol Marcossou, violinist, all Cleveland artists, gave a concert of old Jewish melodies at the Jewish Center on Feb. 11.

Richardson to Sing with Orchestra

Martin Richardson, tenor, has a full schedule of engagements for the next few weeks, including a solo appearance with the New York City Symphony under Dirk Foch on March 4. On this occasion he will sing arias by Verdi and Massenet. Other forthcoming appearances for him are at the Brooklyn Academy of Music, at the home of George Eastman in Rochester, before the Tuesday Musicales in Rochester and for the Athene Club at the Waldorf-Astoria.

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STOKOWSKI LEADS BALTIMORE CONCERT

Local Artists Give Beethoven
"Ninth," Under Strube—
New Quartet Heard

By Franz C. Bornschein

BALTIMORE, Feb. 17.—The local patrons of the Philadelphia Orchestra's series welcomed the return of Leopold Stokowski as conductor of the organization in a concert at the Lyric Theater on Feb. 14. A program interpreted in eloquent manner included Beethoven's "Leonore" Overture, No. 3; Bach's Passacaglia in C Minor, impressively arranged for orchestra by Mr. Stokowski and played with commanding skill, and the Vorspiel and "Liebestod" from Wagner's "Tristan." Hans Kindler, 'cellist, was the soloist, playing the Lalo Concerto in a refined manner which earned much applause.

Beethoven's Ninth Symphony was performed before a large audience by an orchestra composed of advanced students of the Peabody Conservatory, assisted by members of the Baltimore Symphony, under the leadership of Gustav Strube, in the Conservatory main hall, on Sunday afternoon, Feb. 11. The soloists were Louisa Schuchardt, soprano; Maude Albert, contralto; Douglas MacComas, tenor, who substituted for Oscar Lehman, and William G. Horn, baritone. The chorus was chosen from students of the vocal department, and had been trained by Harold Randolph.

The Dorman String Quartet, a new organization of local artists, made its first public appearance in a recital at the High School Auditorium, Sparrows Point, on Feb. 16. The program included Strube's "Elegie and Serenade," as a novelty; Mozart's Quartet in C, No. 12, and "Turkish March"; Haydn's Quartet in D, and Tchaikovsky's Andante Cantabile. The members of the organization are Israel Dorman, first violin; Milton H. Lyon, second violin; Michael Weiner, viola, and Jules L. Sims, 'cellist.

Esther Love, Baltimore pianist, and a

pupil of Elizabeth Coulson at the Conservatory, made a promising debut in the fifteenth recital of the Peabody series recently. Rafaelo Diaz, tenor of the Metropolitan, the principal soloist in the program, was applauded for his singing of arias and Spanish folk-songs. Gladys Barnett was his accompanist.

BUFFALO SYMPHONY HEADS WEEK'S LIST

Agnes Preston Storck Appears
as Soloist—Erna Rubinstein in Recital

By F. W. Balch

BUFFALO, N. Y., Feb. 20.—The second Sunday concert of the Buffalo Symphony, on Feb. 11, with Arnold Cornelissen conducting and Agnes Preston Storck of Buffalo, soprano, as soloist, was notable. Mrs. Storck, through the natural beauty of her voice and her musicianship, made a fine impression. An audience of about 2000 was present. Excellent tonal quality marked the playing of the "Fidelio" Overture by Beethoven, and the five-part "Rustic Wedding" Symphony of Karl Goldmark was much applauded. Two Indian Dances by Charles B. Skilton concluded the program. Agnes Preston Storck appeared twice and won a notable success with the aria "Dovo Sono" from Mozart's "Figaro," Grieg's "To a Violet," and Schubert's "Hark, Hark, the Lark." She was recalled several times.

Edwin Arthur Kraft of Cleveland was presented by the Buffalo Chapter of the American Guild of Organists in a delightful recital at Westminster Church on Feb. 12. A good-sized audience showed its appreciation. The program included Bach's Fantasia and Fugue in G Minor, Mr. Kraft's transcriptions of Rimsky-Korsakoff's "Song of India," and Rachmaninoff's Serenade, and Dethier's "The Brook" and Andante Cantabile.

Erna Rubinstein gave a fine violin recital on Feb. 13. This was her second local appearance. Her interpretations and technique were much admired. The Handel-Hubay Larghetto, Vieuxtemps' D Minor Concerto, her own transcription of

Elizabeth Gutman, soprano, and Annette van Eggers Doering, pianist, were heard in a recent joint recital at the home of Mrs. Henry Kirk Guilford. Miss Gutman disclosed a genuine interpretative skill, and Mme. Doering, who made her local debut in this program, proved a pianist of imaginative style.

the Chopin G Flat Waltz, Wieniawski's "Sielanka," and Paganini's "Campanella" were included in the program, to which were added Beethoven, Kreisler and Grieg numbers. Michael Rauchenstein played admirable accompaniments.

Richard Miller, tenor; Edna Luse, soprano; Dorothy Hobbie, contralto, and Walter Heussler, bass, under the direction of William J. Gomp, organist and choir director of Lafayette Avenue Presbyterian Church, gave a pleasing program in the banquet room of the Statler Hotel, on Feb. 13, attended by members of the Buffalo Zonta Club and guests.

RUSSIANS IN OPERA ATTRACT MILWAUKEE

Works Heard for First Time
Locally—Minneapolis
Symphony Plays

By C. O. Skinrood

MILWAUKEE, Feb. 17.—A week of Russian opera, under the management of Marion Andrews, drew large audiences, despite bad weather conditions.

Sincerity and conviction marked each opera given by the Russian singers. The company is perhaps most remarkable for the strength of the low male voices. Nikolai Karlash sang the *Czar* in Mousorgsky's "Boris Godounoff" with powerful effect. Other leading male rôles were assumed by Max Panteleeff, David Tulchinoff and Ivan Dneproff. The principal women's parts were taken satisfactorily by Valja Valentinova, Zena Ivanova and Clara Pasvolokaya.

Rubinstein's "The Demon," Tchaikovsky's

"Christmas Eve," "Pique Dame" and "Eugene Onegin," Halévy's "The Jewess" and Rimsky-Korsakoff's "Snow Maiden" were among the operas given, most of them being heard here for the first time.

Pablo Casals, 'cellist, made his second appearance here under the management of Margaret Rice, at the Pabst Theater. His program included Handel's Sonata in G, Boccherini's Concerto in B Flat, Bach's Suite in D for 'cello alone and a final group of four short numbers. Extras were conceded in response to the applause.

Henri Verbrugghen, the new conductor of the Minneapolis Symphony, and Arthur Shattuck were the featured personalities in the orchestra concert given under the sponsorship of Margaret Rice. Mr. Verbrugghen's work was heartily approved, his musicianship and command of every detail of orchestral work being at once evident. There was much of impulse and spontaneity in his readings, especially evident in such numbers as Ravel's "Pavane on the Death of an Infant," the Finale from "Rheingold" and the "Ride of the Valkyries." The Beethoven C Minor Symphony was delivered with breadth and dignity.

Mr. Shattuck chose the Saint-Saëns Concerto in F and again displayed his outstanding qualities of brilliant technique, extreme clarity in phrasing and dramatic sense.

The new musical sorority of Marquette University gave a formal musical at the Astor Hotel for the charter members. Irma Sichling played MacDowell and Beethoven numbers, Viola Morgenroth played violin numbers and Lillian Watts gave a talk on sororities. The local chapter is to be the mother chapter of a national organization. The organization is designed to maintain music as a fine art, to organize centers for musical appreciation, to develop seminars among music-lovers, to foster the community music spirit and to aid worthy students to a musical education. The patronesses were Mrs. Liborius Semmann, Mrs. August Beck, Mrs. Herman A. Uihlein, Mrs. Myron H. O. Williams, Mrs. Catherine P. Mead, Mrs. Burt Rice, Mrs. J. P. Taugher, Mrs. William Findley, Jr., Margaret Rice, Marion Andrews and Mary Campbell.

MARIA CARRERAS

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NEW YORK, FEBRUARY 24, 1923

THE CARUSO SCHOLARSHIP

THE news that the Caruso American Memorial Foundation is about to announce its first scholarship for American singers is an evidence of the success of an ambitious and worthy undertaking. To be sure the report of the treasurer shows that nothing approximating the \$1,000,000 mark has been attained. But if the Foundation hitched its wagon to a star and reached only the top of the Woolworth Building it is at least a going concern, and once the public knows that it has made a beginning, and is actually doing something for the American artist in the name of the great singer who had a place apart in the affections of all musicians and music lovers in the country, it will not be slow in responding to future appeals for support.

While the plans are still in a formative state, with the National Committee recommending to the Scholarship Committee that it considers the advisability of choosing an American artist who might be sent abroad for operatic training and experience or, failing that, a student whose ability would warrant further study under Italian masters, it might not be amiss to draw the committee's attention to another phase of the matter. Caruso spent the most vital years of his life in this country; he reached his full artistic maturity with the Metropolitan Opera Company, and, to mention the material aspects of the matter, he made most of his large fortune through the generosity of an admiring American public. It would seem, then, that the claims of American teachers and educational institutions should be considered in making provision for the successful candidate.

True, we have comparatively few opera companies where actual experience can be gained, but in a

nation-wide competition it is reasonable to suppose that a musical Diogenes would search out talent of sufficient worth to interest such discriminating organizations as we possess. It has already been done in a number of cases. So far as teaching is concerned there is abundant proof that students need no longer go abroad. Not only are our native instructors on a par with the best, but we have drawn generously upon the available supply overseas. Capable and efficient opera coaches are at hand, and it should be remembered that the royal road to a career in opera is not a trip abroad, but a cultivated voice and a répertoire. If the selection of the committee is careful and discriminating the questions of experience and training can easily be solved.

It would be a graceful tribute to the many Americans who have subscribed to the work of the Foundation, and to the memory of the great singer who inspired their confidence, to make the Caruso Memorial a truly American institution.

"WILLIAM TELL" IN CURRENT HISTORY

THAT "William Tell," with its gathering of the clans and its proclamations of revolt against foreign domination, would play a part in twentieth century European politics was scarcely to be thought of, when the Metropolitan revived Rossini's operatic version of the legend only a few weeks ago. If any opera seemed to belong to the domain of things to be contemplated in retrospect that opera was "Tell." Now, however, press dispatches give the tale of the Swiss hero a place in the embroglio of current history, though whether it is the opera, or Schiller's drama in some one of its spoken forms, that is causing turmoil has not been made clear.

"William Tell," it appears, was prohibited in the area of Germany occupied by the French before their latest advance. A performance at the Essen State Opera House having resulted in a serious disturbance, it would seem that the apple and the crossbow will be tabu wherever the French flag is hoisted over a German city. The Essen opera house was closed as a result of the incident there, and presumably *Tell* is under general proscription, whether he speaks or sings.

The trouble with "William Tell" is that it presents a situation which any people temporarily under the domination of another can construe as analogous to their own. Patriotic fire-eating on the stage can easily be made the incitement for demonstrations in the audience. At Essen the throng was stirred to the point of singing "Deutschland Uber Alles."

History is only repeating what happened in Italy during the Austrian occupation, when Verdi's "Ernani" was a thorn in the side of the Hapsburg administrators, because multitudes of Italians at the opera interpreted its choruses as summoning them to displays of defiant patriotism. The fact that the operatic "William Tell," though by an Italian, is really a French work, gives the situation an ironical aspect. Meanwhile, as if to heighten the tragic absurdity of the march of events—whatever the merits of the reparations controversy—French generals have especially ordered performances of a purely German art work, Wagner's "Die Walküre," in cities of the occupied area. The family squabbles of *Wotan* are regarded as in no way incendiary. The master of Valhalla can summon the magic fire of the gods and apply no spark to the tinder of conflicting nationalisms.

THE INCOMPETENT TEACHER

THE recommendation sent to the Mayor of New York that the Legislature should be asked to pass "some law" to check the incompetent music teacher does not appear likely to be immediately realized. Indeed, the committee which has made this recommendation, as the result of its recent investigation of the subject, admits that the operation of any system of State licensing is still a long way off, and seems more than half inclined to agree that any reform should come from within the teaching profession itself. For this purpose an incorporated society of teachers is suggested, and some system of registration is mentioned as possibly likely to lead to a solution of the problem. Whether these proposals will be followed by any definite result remains to be seen, but the fact that they are advanced shows that the importance of this subject has been fully realized. The public discussion of this evil of charlatanism has undoubtedly done good, even if no satisfactory remedy for it can at present be devised.

Personalities



"Lalla Rookh" Meets the Composer of "Bayou Songs"

A visit to the Orient recently made by Lily T. Strickland, American composer, whose "Bayou Songs" are well known, abounded in interesting experiences. While in Calcutta, Miss Strickland writes, she was presented with a baby faun, which had been rescued from panthers in the jungle. The musician is shown in the photograph, holding her pet, which she has named "Lalla Rookh," after Tom Moore's heroine. Miss Strickland has made a study of native folk music, which she contemplates reproducing in a series of Hindu songs.

Taylor—Deems Taylor, composer and music editor of the New York *World*, has contributed the incidental music for the dramatic version of the novel, "Rita Coventry," now playing in New York.

Wagemans—Henry Wagemans, violinist and soloist to the Prince of Monaco, recently received the cross of a Chevalier of the Order of the Crown from King Albert of Belgium, according to a foreign report.

Harrold—Marjorie Harrold, daughter of Orville Harrold, tenor of the Metropolitan, has decided to adopt a stage career. She is understudy for her sister, Patti Harrold, who is playing the leading rôle in the musical comedy, "Glory," now being presented in New York.

Ravel—Making his début as orchestral conductor in Great Britain, Maurice Ravel will lead the London Queen's Hall Orchestra in several of his works, including "Le Valse," in the coming spring. The noted composer may conduct a new composition on which he is now at work on that occasion.

Enesco—Just before his recent return to Europe, Georges Enesco, Roumanian composer and violinist, praised the status of music in the United States. As "guest" conductor of the Philadelphia Orchestra on tour, he had an excellent opportunity to observe conditions in many leading cities of the East.

Gutman—Among the increasing number of musicians who are also serious devotees of the art of painting is Elizabeth Gutman of Baltimore, singer of folk-songs. Her canvas, "In Quebec," was one of fifty works accepted for the annual exhibition of contemporary art, held at Peabody Conservatory in January.

Johnson—To have one's jewels stolen is not the prerogative of the prima donna alone. Edward Johnson, tenor of the Metropolitan, recently returned to his apartment after a performance of "Pagliacci," to find that a thief had taken all his jewelry and some of his wardrobe, and left his abode in a state of incredible confusion.

Eames—The importance of technique in the art of the singer was stressed by Emma Eames, who recently made her only public appearance in several years as speaker before the National Civic Federation at the Cosmopolitan Club, New York. "The ideal is to have one's voice so perfectly free and under control," she said, "that one is able to perfect his thought without any vocal preoccupation. In order to interpret a rôle correctly, you must have an absolute conception of the part you wish to act."

Dukas—Fourdrain—Among the contributors to a symposium on the ideals of the lyric drama, recently published by the *Courrier Musical* of Paris, were Paul Dukas and Félix Fourdrain. On the question of the ultimate form of this art Dukas said: "If one were to adopt a formula, the death of true art, which lives only by freedom, would result." The latter composer found the crux of the art in the vocal part of an operatic score: "The dramatic composer must learn before everything to write for the peculiar requirements of the voice, as he would for any individual instrument."

Point and Counterpoint

By Cantus Firmus, Jr.

Why Not the Edison Test?

THE call went forth recently for a new conductor. There were about seventy-nine possibilities on the horizon at the end of last week, but the responsible authorities did not seem to be greatly exercised in coming to a decision. In fact, we thought of Hamlet's words to Horatio. "The funeral baked meats did coldly furnish forth the marriage tables," only it seemed to run more quickly. How do these people come to these momentous determinations. Selecting a conductor is no joke. The conductor may be, but that is beside the point and without any relation to the present case.

When it was whispered that another musician might be kidnapped from Europe, we began to wonder how the question of eligibility might be decided. For his own comfort, any impending leader ought to know something about America. But how could we be sure of his knowledge? We lost a lot of sleep at the opera pondering this question. We came to the conclusion that the only way to find the right man was to line up all the starters and apply the Edison test. Here are a few items which might find a place on the examination paper:

Do you know the "Pathétique" Symphony?

Who was the first American composer?

What is the Ruhr, and why?

Who discovered the Celtic influence?

What opera by Korngold does Brooklyn remind you of?

Have you been broadcast?

What is a duck-billed platypus?

Who is the first American composer?

What did (1) Lloyd George, (2) Woodrow Wilson, (3) Jack Dempsey, (4) Fannie Brice do for music?

What did music do for (1) Senator Borah, (2) Jem Mace, (3) Willie Hoppe, (4) Babe Ruth?

How far is Imperial Valley below the sea level?

What major works did Eisteddfod write, and how would you classify him?

Have you read "If Winter Comes"?

Do you know any respectable bootleggers? (N.B. Please give addresses in full.)

What is a ship subsidy?

Have you heard "Pierrot Lunaire"?

What do you think of (1) Brahms, (2) Henry T. Finck?

Can you name the principal compositions of (1) Paul Whiteman, (2) Tut-ankh-Amen, (3) Ring Lardner, (4) General Dawes?

What is "Cleopatra's Night"?

Is there any musical significance in a foreign debt?

What are the chances of Henry Ford for 1924?

Can you suggest an opera by Rossini as a novelty for the Metropolitan?

Have you heard of Arnold Bax?

Is there any hope of a reduction in the income tax?

What are the prospects for a Gilbert and Sullivan revival by 1953?

Do you believe in miracles?

The Filial Touch

SIGNS that we were unduly pessimistic about the decline of the ballad continue to reach us. For instance, we notice in the New York Courier the

following copyright lyric by Irving Meister:

*I once had a mother so sweet
Now in heaven she occupies a seat
There is no one like my mother
And she can never be replaced by another.*

Then follows the refrain in waltz time. There are no directions, but evidently it is to be sung soulfully:

*Darling mother, mother o'mine
Oh! for you how I pine
Mother in 'eaven will you ever come back to me*

Oh! that with you I could be
and so on, uninterrupted by punctuation, to the heart-wringing couplet:

*For you I'm longing for you I'm sighing
While in the grave you are lying.*

The climax is reached in an emotional plea for the return to earth of the late lamented mater. The verses have been set to music by J. Gioe and to appreciate their full effect one must follow them to the rhythmic flow of the melos. The single lapse from the aspirate (see second quotation above) puzzled us a little, but we were finally persuaded that this was a subtle piece of coloring intended to denote the cockney derivation of the sentiment.

VETERAN CONDUCTOR QUILTS

WHEN our eyes lighted on the above heading in the New York Times the morning after Mr. Stransky announced that he would no longer lead the Philharmonic through the mazes of "Les Préludes," we almost caused a disturbance in the subway. Could it be that Walter was about to follow the lead of Josef? Our paper shook in our feverish hands, and we had to wipe a febrile brow before the haze cleared sufficiently to enable us to read the next lines:

Edward H. Minkler Will Retire on Pension After Fifty Years

We breathed our relief upon the subterranean air. After all, we might have known. Damrosch would follow no man's lead. But, this Mr. Minkler? Our curiosity was thoroughly aroused. Had he slipped in with a forgotten contingent of ultra-modernists? Then, such modesty was unaccountable. A veteran, and pensioned off? We played lovingly with that pension idea. Then we discovered that Mr. Minkler had been a conductor on the New York Central Railroad since the days when wood-burning locomotives were used. We are certainly thinking of neither Josef nor Walter when we suggest that much anguish would have been saved us had some other conductors we know cultivated a closer acquaintance with wood-burning locomotives in early youth.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Emotion Versus Technique

Question Box Editor:

If a person is very emotional and plays with deep feeling, is he more talented or a better musician than one who is not emotional and yet has wonderful technique?

R. M. L.

Santa Monica, Cal., Feb. 15, 1923.

Emotion, sometimes designated "temperament," is frequently mistaken for talent. Technique is a prerequisite of any artist. The two would seem to be governed by the law of concomitant vari-

ations rather than to be mutually exclusive.

???

Beginning Music Study

Question Box Editor:

1. At what age should a child begin music lessons? 2. Is it advisable for a beginner to have a high grade piano?

MRS. M. D. G.

Denver, Col., Feb. 17, 1923.

1. It depends largely upon the child's strength and musical talents. Practice periods should not be too long for young

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children. 2. Very decidedly, in order that the child may have a clear conception of good piano tone from the beginning.

???

Bizet's "Djamileh"

Question Box Editor:

Has Bizet's "Djamileh" ever been sung in America? L. G. F.
Macon, Ga., Feb. 17, 1923.

Yes. It was sung by the Boston Opera Company in Boston, Feb. 24, 1913.

???

"Fury Over a Lost Penny"

Question Box Editor:

Could you please tell me why Beethoven's Rondo a Capriccio is called "Fury over a lost penny?" L. S.
New York City, Feb. 17, 1923.

The full title of Beethoven's Op. 129 is "Rondo a Capriccio 'Fury Over a Lost Groschen, Vented in a Caprice.'" The story is that the composer lost a groschen beneath a piece of furniture and, searching for it, fell into one of his accustomed rages. When at the height of temper, he suddenly realized the absurdity of getting so angry over so small a loss and decided to work off his rage in a musical composition.

???

A Gilbert and Sullivan Song

Question Box Editor:

In which of Gilbert and Sullivan's operas is the song "At the Outset I May Mention, It's My Sovereign Intention?" M. R. D.
Philadelphia, Feb. 19, 1923.

In "The Grand Duke or the Statutory Duel."

Contemporary American Musicians

No. 264
Mario Chamlee

MARIO CHAMLEE, tenor, was born in Los Angeles, Cal., in 1893. He received his general education in the



Mario Chamlee

Los Angeles public schools and the University of Southern California. His early musical studies were in violin under Schönstein in his native city, and he had no idea that he could sing until he was given a part in a university minstrel show. His first vocal studies were under Achille Alberti in Los Angeles and his operatic debut was made as Edgardo in "Lucia" in that city with the National Grand Opera Company on Jan. 12, 1916. The following year Mr. Chamlee moved to New York, where he studied repertoire with Dellera and Sibella. Military services took him to France in 1917, and he remained abroad in the army for eighteen months. On his return to America he joined the Scotti Opera Company and was heard in leading rôles throughout the country with that organization. In the fall of 1920 Mr. Chamlee became a member of the Metropolitan and made his New York debut as Mario in "Tosca" with Farrar and Scotti in November, 1920. He has since appeared at the Metropolitan in leading rôles in "Bohème," "Butterfly," "Rigoletto," "The Barber of Seville," "Manon," "Faust," "Mefistofele" and "Cavalleria Rusticana." At Ravinia Park during the summer season he has also been heard in "Martha," "Traviata" and "L'Elisir d'Amore." He has appeared in concert and recital in various parts of the country and has sung with the New York Oratorio Society in "The Dream of Gerontius," "The Children's Crusade" and Verdi's Manzoni Requiem. Mr. Chamlee sang at the White House in April, 1922, at the reception to Marechal Joffre. He married Ruth Miller, operatic soprano, on Oct. 2, 1919. They have one son, born in July, 1921.

Panorama of the Week's

EIGHT EVENTS HOLD SUNDAY AUDIENCES

Fritz Kreisler and Maria Ivogün Heard in Recitals—Three Pianists Play

CHICAGO, Feb. 17.—Eight musical events occupied the concert-goer's attention on Sunday. The series began with a concert on Sunday noon at the Chicago Theater, where Nathaniel Finston conducted his augmented orchestra in a program of Bohemian music and ended with a chamber music recital at five o'clock by the Beethoven Trio at the Cordon Club. Between noon and five o'clock there were recitals by Fritz Kreisler, violinist, in the Auditorium Theater; Maria Ivogün, coloratura soprano, in Orchestra Hall; Alma Hays Reed, soprano, and William Hill, pianist, at the Playhouse; Lyell Barber, pianist, in the Studebaker Theater; Francis Moore, pianist, in the Blackstone Theater, and a benefit performance at Cohan's Grand Opera House for the building fund of De Paul University.

Mr. Finston's program of Bohemian music included Dvorak's "Carnaval" Overture and the "New World" Symphony, the overture to Smetana's "Bartered Bride" and three dances from the same opera. An audience estimated at more than 4000 attended. Mr. Finston's men responded admirably to his skillful conducting.

A capacity house greeted Mr. Kreisler at his first Chicago recital this season and his audience showed not the slightest inclination to stir at the finish of the printed program. The violinist began with Handel's Sonata in D and followed this with Bruch's Scotch Fantasia and a group of small works which included his own "Polichinelle" and his transcription of the "Londonderry" Air, "Farewell to Cuchullain." There are few artists so endeared to the public as Mr. Kreisler. He gives the same attention to the smaller numbers, which other violinists might consider trite and uninteresting, and finds emotional depths in these same numbers that others might pass by unnoticed. His playing has the unconscious gentleness and kindly consideration of a strong, virile man, and the imagination and emotion with which he imbues each number are manifestly sincere.

Miss Ivogün opened her recital with Bishop's "Lo, Here the Gentle Lark," but there was not the same spontaneity and freedom that marked her work last season. A Quensel played the flute obligato. Three songs by Schumann were sung with delicacy and charm and interpreted in a light-hearted manner admirably suited to their moods. After the Bishop song, the soprano's work was much better.

Two admirable artists combined to make the Playhouse recital an interesting one. Mrs. Reed was heard in Massenet's "Pleurez, pleurez mes yeux," which she sang with dramatic feeling. She is an artist of intelligence and attractive personality. She portrays the mood of a song with insight and understanding. Mr. Hill played Griffes' "White Peacock," "Fountain of the Aqua Paola" and "Scherzo" and two waltzes by Friedman-Gärtner. He interpreted these numbers with sympathetic comprehension and with fine contrasts of light and shade. Mr. Hill is a good exponent of the modern impressionists whose dreamy evanescent thoughts are often unrealized by some pianists.

Lyell Barber's program in the Studebaker Theater was devoted mainly to the works of Beethoven, Chopin, Liszt and Tchaikovsky, with smaller numbers by Cyril Scott, Edward Harris and Nerini. Mr. Barber's playing is clean cut and direct. He has a facile technique and attains the desired effect with ease and certainty.

At the Blackstone Theater Mr. Moore made an excellent impression with his interpretations of a series of Chopin pieces. He has good technique, comprehension of the composer's intention and the ability to convey this meaning in

suave and finished style. This was his first visit to Chicago in a number of years.

The concert for the benefit of the building fund of De Paul University netted more than \$15,000. The program was given by Joseph Regan, tenor; Alberta Curliiss, soprano, and Victor Tufigno, violinist. Mr. Regan sang a group of Irish songs with feeling and pleasing tone. His voice seemed admir-

ably adapted to the ballad style and his enunciation was good.

The Beethoven Trio—M. Jennette Loudon, pianist; Ralph Michaelis, violinist, and Theodore du Moulin, cellist—gave the second of a series of chamber music concerts at the Cordon Club. Their program included music by Rubinstein and Gretchaninoff and a set of four "Miniatures" by Bridge. The ensemble work was of a high order. C. Q.

CHICAGO OPERA TO PRODUCE "BORIS"

Polacco to Seek Novelties Abroad—Plan More German Works

CHICAGO, Feb. 17.—That Chicagoans are to have an opportunity to hear a greater number of novelties during the 1923-24 opera season than they did in the engagement just closed seems assured. While plans are as yet incomplete, "Boris Godunoff," with Feodor Chaliapin in the leading rôle, is definitely announced.

Just what other works new to the patrons of the Civic Opera Association will be given is uncertain. It is known, however, that a German and a French work have been scheduled.

Notwithstanding an apparent lack of interest in German opera in Chicago, next year's schedule will probably include several of the Wagnerian operas, and it is rumored that Frederick Stock may be called upon to conduct two or three of the German works.

Giorgio Polacco, musical director of the company, is scheduled to sail for Europe on Feb. 21, bound for Paris. There, it is understood, he will confer with music publishers, artists and composers in the interest of the Chicago association. Before his departure, Polacco

came in for particularly warm tribute from Samuel Insull, president of the company, who, in reviewing the past season's accomplishments, declared the director deserved the highest confidence on the part of the board of directors. Ample banking facilities have been arranged for Mr. Polacco's convenience while he is abroad so that he may make his selections of works to be performed and artists to be engaged with the utmost freedom.

The roster of guests may include Edward Johnson, tenor, and Margaret Matzenauer, contralto, for a limited number of appearances. Louise Homer and Chaliapin have been re-engaged. Florence Macbeth and Edith Mason have been engaged for ten appearances each. Mme. Mason is planning a concert tour following her engagement in Chicago and will rejoin the company for its annual post-season tour.

A number of the regular members of the company are yet to be signed, but it is expected that a few days will see the re-engagement of practically all those who appeared during the 1922-23 season. A certain broadening of policies on the part of those directing the destinies of the Civic Opera is expected to show even better results during the next season in Chicago.

Unless present plans are changed, Meyerbeer's "L'Africaine" will open the season, with Charles Marshall or possibly the French tenor, Ferdinand Anseau, appearing with Rosa Raisa.

Opera in Our Language Foundation Presents "Cavalleria Rusticana"

CHICAGO, Feb. 17.—The Opera in Our Language Foundation and the David Bispham Memorial Fund reconsidered the decision not to make any further productions of operas in English, and on Thursday afternoon gave a performance of Mascagni's "Cavalleria Rusticana" at the Playhouse. The several rôles were interpreted by Bertha Casper, Laurine Olesen, Ward H. Pound, George Gunn and Lillian Knowles, who did acceptable work. The chorus showed careful training. Leroy T. Wetzel conducted. The opera was preceded by an Egyptian Ballet to Luigini music, danced by Lora Shadurskaya and W. Kuderoff and a corps de ballet.

Czerwony Gives Annual Recital

CHICAGO, Feb. 17.—Richard Czerwony, violinist, gave his annual recital in Kimball Hall on Tuesday evening, with Ella Spravka, pianist, as associate artist. Mr. Czerwony and Mme. Spravka began their program with Beethoven's "Kreutzer" Sonata, maintaining a fine balance and sympathetic understanding. Their interpretation was marked by vigor and freshness. Mr. Czerwony played Bruch's "Scotch" Fantasia with imaginative force and clean execution. Several new compositions were heard: Malipiero's "Il Canto della Lontananza," Juon's "Chant du Berceau," Piastra's "Humoresque Orientale" and two works still in manuscript, "Impromptu" by Rowland Leach and Czerwony's own "Ein Lebenscarnival."

CHICAGO, Feb. 10.—Mario Carboni, baritone, recently gave a reception for his pupils and friends in Lyon & Healy Hall. He sang the Monologue from "Andrea Chenier," the Prologue from "Pagliacci" and an aria from Massenet's opera, "Re di Lahore."

CHICAGO, Feb. 10.—Gustaf Holmquist, bass, sang in "The Messiah" at Ottumwa, Ia., Dec. 15; Dubuque, Ia., on Dec. 27; at Salt Lake City on Jan. 1, with the Salt Lake Oratorio Society. He gave a recital for the Treble Clef Club at Beloit, Wis., on Jan. 17.

MALIPIERO NOVELTY FEATURED BY STOCK

"Pauses of Silence" Given Its Local Première—Youthful Pianist Is Soloist

CHICAGO, Feb. 17.—Malipiero's "Pauses of Silence," with its stressing of dissonance and what, for lack of a better term, is most often denominated "modern harmony," proved to be an acceptable novelty as presented by the Chicago Symphony under the bâton of Frederick Stock at the Friday afternoon and Saturday evening concerts this week at Orchestra Hall. The work is in the form of seven short episodes, each of sharply differentiated character, linked by a theme repeated between each section. Ranging from euphony to cacaphony in its development, the composition is perhaps without sufficient definiteness of purpose to arouse enthusiasm at first hearing.

The soloist of the week was Josephine Rosensweet, pianist, daughter of the late David Rosensweet, formerly first violinist of the Chicago Symphony. But nineteen years of age, Miss Rosensweet nevertheless seems possessed of a number of qualifications the development of which should result in a large measure of success. Heard in Chopin's E Minor Concerto, she displayed interpretative power quite agreeable and at times distinctly expressive. She is well equipped technically, and greater experience will undoubtedly develop appreciation of those values which make for variety, a trait her playing now lacks.

Tchaikovsky's Symphony No. 2, in C Minor, was given a sympathetic and authoritative interpretation by the orchestra, as was the Glazounoff symphonic poem "Stenka Razin." Glinka's overture, "Russlan and Ludmilla," opened the program. C. Q.

Arthur Kraft is Glee Club Soloist

CHICAGO, Feb. 17.—Armour Glee Club, J. F. Merrill, conductor, gave a concert in Kimball Hall on Monday evening, Arthur Kraft, tenor, being the soloist. The chorus sang the "Star-Spangled Banner," Allitsen's "Song of Thanksgiving," O'Hara's "In the Wee Little Home I Love," Brewer's "All Kinds of Women" and Bliss' "Peter and His Teeter Totter" with excellent tonal quality, sure attack and careful shading. Mr. Kraft, in a group of songs, displayed a suave style.

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Events in Musical Chicago

Ina Bourskaya Is Guest with Russians Before Joining Metropolitan



Ina Bourskaya, Mezzo-Soprano, as "Amneris" in "Aida"

CHICAGO, Feb. 19.—Ina Bourskaya, the mezzo-soprano who came to America with the Russian Opera Company and was subsequently engaged for the Chicago and Metropolitan organizations, will achieve an artistic reunion with her old friends this week. Following her appearances with the Chicagoans, she is rejoining the Russian company as guest artist for a four-weeks' season beginning at the Auditorium Theater tonight. She will then go to the Metropolitan Opera for her first appearance in New York. Chicago audiences will probably hear her again at Ravinia in the summer. Before the opening of the next Civic Opera season she hopes to pay a visit to her parents, who now reside in Poland.

"Unlike most girls who aspire to opera," says Mme. Bourskaya, "music was not my forte as a young girl. I was much more interested in mathematics. I studied the piano as most girls do, but was more anxious to obtain a degree in mathematics than anything else.

"After I married, however, I began to study singing. My husband enjoyed music and I studied to please him. That was my only motive. Before I had finished the first year's work an impresario overheard me singing and urged me to prepare operatic rôles.

"I do not advocate studying with the same teacher year after year. The student loses his initiative in this way and depends more and more on his teacher's help. One year's experience in opera taught me more about singing than ten years' work in a studio would have done.

"When I learn a new rôle, I approach it from the historical and histrionic side with the same thoroughness as the vocal side. I like to feel I am the character I impersonate. The impulses that move me are the same that I believe would actuate the person I portray under similar conditions. I do not believe in tradition. An artist should be allowed certain latitude in interpreting a rôle, if she is careful to see that it does not interfere with the action of the other artists appearing with her."

Mme. Bourskaya made her operatic debut as Amneris in "Aida" in Kieff in 1912. She repeated an immediate success in Odessa, but the war prevented her following her career in the European capitals.

Augusta Cottlow Gives Recital

CHICAGO, Feb. 17.—The recital given by Augusta Cottlow, pianist, at Kimball Hall, on Thursday evening served to again provide opportunity to hear an exponent of MacDowell. Including that composer's "Norwegian" Sonata on her program. Miss Cottlow contrived to bring out the inherent vigor and strength of the composition. Her performance of Beethoven's Sonata, Op. 111, and Chopin's Nocturne in B and Ballade in F Minor was quite distinctive and forceful.

Mendelssohn Club in Concert

CHICAGO, Feb. 17.—The Mendelssohn Club, directed by Harrison M. Will, gave a concert in Orchestra Hall on Thursday evening with Hans Hess, 'cellist, as soloist. The choristers gave a good account of themselves in Burleigh's "Little Mother of Mine," "Battle of Ivry," by Cyril Jenkins, "Old-Fashioned Town" by Squire and other compositions. Their singing was characterized by a solid body of tone, good contrast of light and shade and taste in presentation. Mr. Hess played Saint-Saëns' Allegro Appassionata, Bruch's "Kol Nidrei" and Boellmann's Variations Symphoniques with style and adequate technique.

Floyd Jones Fulfills Engagements

CHICAGO, Feb. 17.—Floyd Jones, tenor, sang for the Chicago Woman's Ideal Club on Thursday afternoon at the Edgewater Beach Hotel two of his numbers, "Lonely Hours," by Granville English, and "Serenade," from Browne's one-act opera, "Corsican Girl," being so well liked that they had to be repeated. Mr. Jones also gave a recital at the Harvard Hotel on Friday evening and sang for the Rotary Club luncheon at the Sherman Hotel on Tuesday noon.

CHICAGO, Feb. 17.—Harold A. Loring, pianist, gave a lecture-recital on Indian legends and music in Fullerton Hall of the Art Institute on Tuesday evening. Mr. Loring was assisted by a Sioux Indian, who illustrated the different tribal songs and dances.

CHICAGO, Feb. 17.—Jessie B. Hall, concert manager, left for Palm Beach on Friday for a ten days' vacation. She will return on Feb. 26.

In Chicago Studios

Chicago, Feb. 17.

CHICAGO MUSICAL COLLEGE

Jaroslav Gons, 'cellist, of the faculty, appeared in a benefit concert for the Oak Haven Old People's Home at the Drake Hotel on Feb. 7. Mr. Gons also assisted in a program given in Fullerton Hall on Feb. 11 for members of the Art Institute. Lora Shadurskaya, of the faculty, arranged and performed dances in Chadwick's "Love's Sacrifice" and in Hugo's "Temple Dancer," given at the Playhouse on Feb. 1 under the auspices of the Opera in Our Language Foundation. Walton Pyre, dramatic interpreter, gave the first of a series of ten literary recitals on Saturday night in Steinway Hall, his subject being Sacha Guitry's "Deburau." Clarence Eddy, of the faculty, gave an organ recital at Billingsley Memorial Church, Fairmont, W. Va., on Feb. 1, and at the First Congregational Church, Mansfield, Ohio, on Feb. 3.

AMERICAN CONSERVATORY

Adalbert Huguelet, pianist, of the faculty, has just returned from a brief concert tour, appearing at Princeton and Dundee, Ill., and at Waterloo, Iowa. Elmae Morser and Vern Mitchell, pupils of Elaine De Sellem, contralto, have been singing at the Chicago and Tivoli Theaters. Dr. William D. Blatz of the department of psychology of the University of Chicago has joined the American Conservatory faculty. Dr. Blatz will give two lectures a week in connection with the work of the public school music department.

BUSH CONSERVATORY

Pupils of Boza Oumiroff, baritone, gave a program at the Italian Fellowship meeting at Chicago Commons on Friday evening. The Nordland trio—Rose Burgessson, Mary Peterson and Signe Mortenson—sang a group of Scandinavian songs. Alice Sullivan sang "Ah, fors' è lui" from "Traviata" and "Mi chiamano Mimi" from "Bohème"; Bernard Sweitzer, tenor, gave the Serenata from "Pagliacci"; Florence Newman

sang Musetta's Waltz Song from "Bohème"; Miss Burgessson sang "Il Bacio" and "Perduta Ho La Speranza"; Miss Gardella sang "Vissi d'Arte" from "Tosca" and, with Willy Ross, tenor, a duet from "Trovatore." Jessimin Page gave the Habanera from "Carmen" as the concluding number.

LYCEUM ARTS CONSERVATORY

Marie Colliton, pianist, pupil of Jeanne Boyd; Lynn Schuler, violinist, pupil of Samuel Dolnick, and Grace Bischoff, contralto, pupil of Anna Imig, gave a recital at the Conservatory on Friday evening. Helen Sherrard, soprano, pupil of James Hamilton, and Agatha Loefgren, pianist, pupil of Frances Grigsby, gave a program for the Daily News radio on Feb. 8. Lelia Wild, soprano, pupil of Ora Paget Langer, and Edith Dack, pianist, pupil of Frances Grigsby, appeared under the same auspices on Feb. 1. Mable Griest, violinist, pupil of Charles Mixer, played Bohn's "Legende" and D'Ambrosio's "Canzonetta" at the Nicholas Senn High School commencement exercises on Feb. 2.

SHERWOOD MUSIC SCHOOL

Millie Follman, Virginia Price, Phyllis Silverman, Kathryn Price, Harriet Wicke, Elsa Kadlec, Janet Lawrence, Hazel Fogg, Honor Murray, and others of the piano department, were heard in recital at the school on Feb. 9.

MISCELLANEOUS

A program of songs and piano numbers was given in Academy Hall on Friday evening by pupils of the Lester studios. Miriam Davis, Roberta Riley, Isabelle Kuehne, Elvira Golker, sopranos; Ethel Heide, Florence Golker and Frances Gehrens Fish, contraltos; P. Hoster, tenor, and Hames Fiske, baritone, participated. William Lester played the accompaniments. Ethel Marth, contralto, from the Carl Craven studios, has been engaged as a member of the Lagourge Quartet. Gwendolyn Griffith, soprano, will be soloist with the Clifford Concert Company on a tour to the Pacific Coast. James M. De Young will sing the tenor parts in three cantatas during Lent at the Church of the Redeemer.

LEOMINSTER, MASS.

Feb. 17.—At the Thursday Musical Club meeting held at the residence of Mrs. Edward B. Kingman, Mozart was the subject of the day, a paper prepared by Mrs. H. S. Lees being read by Mrs. J. E. Lambert. The program consisted of soprano solos by Mrs. Geo. W. Jones; contralto solos by Mrs. J. P. Legere; piano solos by Mrs. W. H. Lane and Mrs. A. R. Griffin, and a piano duet by Mrs. E. H. Saxton and Mrs. I. W. Smith. All were Mozart compositions. The meeting was in charge of Mrs. J. E. Lambert and Mrs. I. W. Smith.

FREDERICK PERRY.

CHARLESTON, S. C.

Feb. 17.—Jascha Heifetz, in a recital under the management of Maud Gibbon on Jan. 22, reaped enthusiastic applause in a program that included Wieniawski's D Minor Concerto, Schubert's "Ave Maria," Wilhelmj arrangement, a minuet of Mozart's and the "Chorus of Dervishes," Beethoven-Auer. Mr. Heifetz was recalled repeatedly and responded with several brilliant excerpts from his repertoire. V. G. TUPPER.

TRENTON, N. J.—Scholarships entitling the winners to five months' tuition have been awarded to the following students of the Trenton Conservatory: Mrs. Edward B. Servis, soprano, to study with Harry Colin Thorpe; Andrew Kuhn, violinist, with Gustav Hagedorn; Ruth Simcoe, pianist, with William J. O'Toole, advanced department, and Helen Ryan, pianist, with Ellen O'Toole, elementary department. Students of all branches of the Conservatory were recently heard in a mid-winter recital in the High School Auditorium.

CHICAGO, Feb. 17.—Mary McCormic, soprano of the Chicago Civic Opera; Glenn Drake, tenor, and Jaroslav Gons, 'cellist, gave a morning concert at the Drake Hotel recently for the benefit of the Oak Haven Old People's Home.

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Shuro Cherkassky, Boy Pianist from Russia, Plays to Baltimore Critics

Twelve-Year-Old Lad Shows Remarkable Talent in Private Recital to Group of Critics at Peabody Conservatory—Received Training in Odessa, and Came Recently to America with His Parents

BALTIMORE, Feb. 17.—Shuro Cherkassky, a Russian lad of only twelve, showed remarkable ability as a pianist in a private recital given on the afternoon of Feb. 13 at the Peabody Conservatory before an audience comprising the director of the Conservatory, Harold Randolph, a number of music critics and others. The boy's confident style and the charm and delicacy of his playing surprised his hearers. His program was one which would have taxed a much older soloist—Beethoven's Sonata in D Minor, Op. 31; Handel's Air and Variations in D; Chopin's C Minor Study and the Fantasie Impromptu; one of Rachmaninoff's Preludes and other pieces, including an original composition full of promise which the lad calls "Prelude Pathétique." Frederick R. Huber, Municipal Director of Music, will invite representative New York critics to hear the young pianist in a recital on March 3.

Shuro Cherkassky was born in Odessa on Oct. 7, 1910, and has received his



Photo by J. E. Bennett
Shuro Cherkassky

musical instruction from his mother, who is a graduate of a Petrograd conservatory, and other teachers, including Professor Malishevsky of the Odessa Conservatory, who taught him harmony. During the last three years the suffering in Odessa has been intense and the parents of the boy decided to come to America and arrived here with their son recently. They are staying with relatives in Baltimore, who brought the lad to the attention of Mr. Randolph of the Peabody Conservatory.

FRANZ C. BORNSCHNEIN.

LITTLE ROCK, ARK.

Feb. 17.—Tito Schipa, tenor of the Chicago Civic Opera Association, was heard in recital at the High School Auditorium. His program included songs in four languages, all given with fine purity of tone and the dramatic feeling of the true artist. He was obliged to respond repeatedly to the enthusiastic applause and his singing of "At Parting," by Rogers, being especially well received. He was ably accompanied and assisted by Julian Huarte. Mr. Schipa's appearance was the first number of the Artists' Course which is being brought by the O. K. Houck Music Co. Alberto Salvi, harpist, was heard by a large audience at the High School, under the auspices of the Federation of Women's Clubs, and the third number of the same course, the Tollefsen Trio, gave an unusually good program of ensemble and solo numbers on Feb. 3.

LUCY F. CORY.

JACKSON, MISS.

Feb. 17.—Tito Schipa, tenor of the Chicago Civic Opera Association was heard recently in a recital that evoked the utmost enthusiasm from a large audience. Mr. Schipa was much applauded in operatic arias and classic and modern songs. The artist gave many encores and after the recital autographed many programs for members of the audience. Julian Huarte was the accompanist. The concert was the first of

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displaying his fine technique, were also interesting from the point of view of interpretation. Grieg's "To the Spring" was given with finish and delicacy. Dvorak's "Humoresque," Offenbach's Barcarolle from "Contes d'Hoffmann," the Moment Musicale of Schubert, all being familiar, were especially liked, and the Chopin Fantaisie Impromptu was brilliantly played. A Norwegian Ballade of Poenitz was one of the most interesting numbers. Mr. Salvi's own compositions, "Valse Brillante" and "Italian Serenade," showed the tone of the harp to advantage. The large audience was genuinely appreciative, giving the artist much enthusiastic applause.

TOM GARNER.

MOZART OPERA PRESENTED IN SAVANNAH CLUB SERIES

Levitzi Heard in Recital—Local Bodies Sponsor Many Programs—Teachers Elect Officers

SAVANNAH, GA., Feb. 17.—Mozart's "Così Fan Tutte" was presented recently by a company organized by William Wade Hinshaw, under the auspices of the Savannah Music Club. The delightful opera buffa, as interpreted by a group of capable artists, found much favor with the audience. A previous event in the club's series was a piano recital by Mischa Levitzki, who was enthusiastically received.

The Savannah Music Club has resumed its regular monthly recitals by local artists. The last three programs, under the chairmanship respectively of Mrs. Hanks, Mrs. Jackson and Mrs. E. E. Hackney, were events of much interest. The Junior Music Club is also giving an afternoon concert each month. The first part of these programs is always given over to very young musicians.

The Thursday Morning Club held the first of its four meetings of the season in the latter part of January at the home of Mrs. William Myers.

The Music Department of the Huntingdon Club is holding a series of meetings this season under the chairmanship of Mrs. E. E. Hackney. The last program was devoted to French music.

Those who took part were Mrs. Pauline Comer, contralto; Mrs. Kops, soprano, and Miss Jerger, violinist. "Recent French Music" was the subject of a paper read by Mrs. Jackson, and "French Organists and Their Music" of another by Mrs. Hanks.

The mid-winter concert of the Philharmonic Club gave a delightful concert recently. Julia Floyd, soprano, a former resident of Savannah, was the soloist. The artist, who is a charter member of the club, received an ovation. Another soloist was P. G. Grine, baritone, and soloist of the Independent Presbyterian Church Choir. Emma Coburn conducted competently the well trained chorus of the club.

The Savannah Association of Music Teachers held its first annual meeting on Feb. 5. The following officers were elected: Mrs. A. D. Bergen, president; Mrs. Blinn Owen, first vice-president; A. Leslie Jacobs, second vice-president; May Silva Teasdale, recording secretary; Leon Chassey, corresponding secretary, and John Weigand, Jr., treasurer. Florence Colding and Charles Lawrence were elected members-at-large on the executive board.

Programs of community singing are being conducted every Sunday afternoon by Brooke Reeve, under the auspices of the Festival Association. Much enthusiasm has been shown by the large assemblages participating.

MRS. W. H. TEASDALE.

ROCK HILL, S. C.

An interesting number of the Winthrop College Artists' Course was the concert given by Mabel Garrison, soprano. Miss Garrison sang to a large audience and received hearty response throughout the entire program. George Siemmon was her accompanist. The meeting of the local Federated Music Club was held recently at the residence of Mrs. Russell McElwee. During a short business session, enthusiasm was expressed by the members over the idea of a Junior Club, and definite plans were made for the organization of such a club. An exceptionally interesting program was given on the subject, "Period of Music Enthusiasm."

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St. Petersburg Hears Schumann Heink

ST. PETERSBURG, FLA., Feb. 17.—A capacity audience gave Ernestine Schumann Heink a most enthusiastic reception when she sang here on the evening of Feb. 4. Mme. Schumann Heink brought more than her rich voice to her numbers. She radiated the individuality and charm that have endeared her to all lovers of song. Frequently she turned to those seated on the stage and sang directly to them.

WHEELING, W. VA.

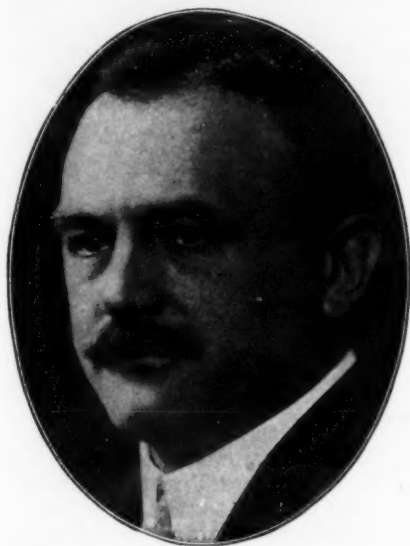
Feb. 17.—At his nineteenth recital, given in St. Matthew's Church, Paul Allen Beymer played numbers by Urteaga, Henselt, Yon, Fletcher, Stoughton, Nevin and Wagner. He was assisted by Mrs. Flora Williams, vocalist, who sang numbers by Van de Water and Dudley Buck and also Bach's "My Heart Ever Faithful."

EDWIN M. STECKEL.

TUSCALOOSA, ALA.

Feb. 17.—Alberto Salvi, harpist, the second attraction on the All-Artist Series presented by Maude Henderson Walker, proved one of the most popular recitalists who have ever appeared in Tuscaloosa. Mr. Salvi's numbers, while

Breath Control Chief Among Vocal Fallacies, Says W. Warren Shaw



W. Warren Shaw, Vocal Teacher

The quest of the novel and bizarre in art and a tendency to yield devotion to the latest fad has its concomitant in music, to the menace of countless student voices, says W. Warren Shaw, vocal teacher of New York and Philadelphia. In such enthusiasm, although misdirected, Mr. Shaw sees indications of

future expansion in art, but the untrained student, he declares, is often led by his misguided zeal to serious errors in vocal culture. Chief among the venerable fallacies is that of breath control, he asserts. Mr. Shaw is emphatic that control of the breath should not be taught; that it is a natural consequence of proper tone production. In his book, "The Lost Vocal Art," Mr. Shaw has expounded his theories, which have received the indorsement of Dr. Holbrook Curtis, Dr. P. M. Marafioti, author of "Caruso's Method of Voice Production"; Dr. George T. Ladd of Yale University and many leading artists, among whom are Titta Ruffo, Olive Fremstadt, Johanna Gadske and the late David Bispham.

Mme. Fremstadt formerly studied with Mr. Shaw and the late George Hamlin received his training for opera in his studio. Before making his debut with the Chicago Opera Company in Victor Herbert's "Natoma," Mr. Hamlin spent a summer with Mr. Shaw, studying tone production and repertoire, including "The Jewels of the Madonna" and Goldmark's "Queen of Sheba," in which he subsequently appeared. Among Mr. Shaw's artist pupils who have attained success is Noah H. Swayne, who appeared as soloist with the University Glee Club at the Metropolitan Opera House, New York, on Jan. 23. Horace Hood, baritone, another student of Mr. Shaw, has been engaged as soloist for a presentation of Coleridge-Taylor's "Hiawatha" at the May Festival in Harrisburg, Pa.

ATLANTIC CITY, N. J.

Feb. 17.—Mabel Beddoe, contralto, sang admirably numbers by Pizzetti, Reger, and other composers at a concert given recently in the Vernon Room of Haddon Hall, under the auspices of the Art League of New York. Mary Morley, pianist, showed a fine technique in solos by Chopin and Rachmaninoff, and Mme. Bell-Ranske gave an excellent reading of Ibsen's "Little Eyolf." Elena Avedano, soprano, sang an aria from "Trovatore" at the concert of the Crescendo Club in the chapel of the First Presbyterian Church on Feb. 6, and was received with marked favor. Mrs. Harry L. Westney, soprano; Mrs. Roland Heiss, pianist, and Alice Warren Sachse and Ethel Marina, accompanists, also took part in the musical program, and Mida Blake read an interesting paper on current musical events. An orchestra of twenty-five players under the baton of David Kaplan gave an attractive concert on Feb. 4 at the Colonial Theater, when the program included Mendelssohn's "Fingal's Cave" Overture and Elgar's "Pomp and Circumstance" March.

VINCENT E. SPECIALE.

LINDSBORG, KAN.

Feb. 17.—The first faculty recital of the season, at Bethany College, was given on Feb. 1, in the college chapel, by Ahzelle Pruitt, violinist; Walter Brown, clarinetist, and Arthur Byler, pianist. Mr. Brown, a new member of the Fine Arts faculty, and heard for the first time, distinguished himself by fine playing. Good tone, splendid technic and a performance of each number marked by elegance and refinement, made the playing of Mr. Brown very satisfying. Miss Pruitt played very well and Mr. Byler pleased the audience with his numbers. On afternoon of Feb. 4 the Little Symphony of Kansas City, Mo., under baton

of N. De Rubertis, gave a very fine concert in the college chapel. The audience, though comparatively small, was a very enthusiastic and appreciative one, calling for encores after every number. The ensemble was very good. Concert Master Alexander Blackman did excellent work and deserves especial mention. The playing of Phillip Score, the accompanist, was also of a high order.

MILICENT THORSTENBERG-LUNDGREN.

SALT LAKE CITY, UTAH

Feb. 17.—Frank Asper, pianist and organist, gave his annual recital at the Salt Lake Theater recently. His program contained representative works of Chopin, Beethoven and Liszt. An interesting feature was a group of pieces showing the effect of dance forms in classical music. Mr. Asper displayed fine musicianship, good tone and flawless technique. His playing was warmly appreciated by an audience that filled the theater.

MARK FRESHMAN.

MANITOWOC, WIS.

Feb. 15.—Ethelynde Smith, soprano, was accorded highest approval by local music-lovers at the Mikado Theater on Friday evening, Jan. 19. Miss Smith, who gave a varied program, was in fine voice and interpreted her numbers with much feeling. She was obliged to add three extras. Rose Ruegnitz was the able accompanist.

MERIDIAN, MISS.—The Matinée Musical of Meridian has indorsed a movement for the building of a municipally owned auditorium with a seating capacity of at least 5000 persons. At the E. H. Hart Conservatory radio program given by the choir of the First Presbyterian Church, Orange, Tex., was received. Bessie Barber Blackmar, organist and leader of this choir, was a former resident of Meridian.

Harpists' Association Review Issued

The latest issue of the *Aeolian Review*, the organ of the National Association of Harpists, Inc., contains interesting papers on problems vital to modern music and exponents of the harp. Carlos Salzedo, national president of the Association, contributes a "Study on Instrumental Esthetics," in which he draws a parallel between the rhythmic motions of the hand in playing and the "thirty-seven tone colors of the harp." D. Rudhyar, composer, discusses the "relativity" of most musical conceptions, including that of the octave. Marion Bauer, composer, is the author of an interesting analytic study of "modern life in its relation to art," in which she holds a brief for the wholesomeness of change in art methods. Julius Hartt contributes a review of the history of the instrument in "The Harp—Yesterday and Today." The issue, which is improved by the inclusion of some apt art work and decorations, also contains the treasurer's report of the Association and other matter interesting especially to members.

Grace Kerns to Sing in Reading

Grace Kerns, soprano, is to appear on March 14 in Reading, Pa., in a performance of Parker's "Hora Novissima." On April 23 she will appear at the Columbus, Ohio, Music Festival in the soprano rôle of Handel's "Judas Macabæus."

Franco-German Boycott Affects Even Art


In reprisal for the boycott of French artists, which is said to have been carried on in Germany since the war, recent measures have been taken to drive German and Austrian performers from the French stage, and at a meeting of music

hall artists on Jan. 31 in Paris, according to an Associated Press dispatch, it was stated that of forty-eight such performers who were engaged in Paris, twenty-eight had returned to Germany and the remaining twenty were no longer appearing. A unanimous vote was taken that German attractions should not be allowed to appear for four years. On the other hand, German dealers who buy quantities of French music have written to French dealers canceling their orders and expressing regret that politics should interfere with their business.

Denishawns Charter Train to Fulfill Engagement in Meridian, Miss.

Despite obstacles that would have overwhelmed the ordinary concert company, Ted Shawn, Ruth St. Denis and their company of Denishawn Dancers kept faith with the local management in Meridian, Miss., and fulfilled their engagement there on Jan. 29. The company appeared in Orlando, Fla., on the evening of Jan. 27 and was scheduled to reach Meridian at eleven o'clock on the morning of Jan. 29. However, the train was four hours late in reaching Jacksonville, thus causing the company to miss its train for Meridian. Rather than cancel the engagement, which would have disappointed a capacity audience and brought a loss to the Matinée Musicale Club, Mr. Shawn chartered a special train and reached the city in time for the performance.

Rosa Raisa and Giacomo Rimini gave their last performance of the season with the Chicago Opera Company on Jan. 27. The two artists left immediately on a concert tour which will take them to the Pacific Coast, giving their last concert in Spokane, Wash., on May 9.



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PRACTICALLY every person who has studied piano in his or her early childhood looks back with a feeling of disgust at the unutterable dryness of the lessons and the dreariness of the practice periods, no matter how short these may have been, and this is to a large extent due to the fact that too much insistence has been laid upon notes and not enough upon what they represent.

Guy Maier, pianist, who besides appearing in recitals of two-piano music with Lee Pattison, and as a solo recitalist, has been making a study of recitals for children, claims that this is not a necessity and that properly presented, music is as interesting to children as it is to grown-ups.

"As a general thing," said Mr. Maier, "what do children's music lessons amount to? Little Johnny or Susie learns four or five 'pieces' to be played for Uncle George and Aunt Maria when they come to dinner, and they hate the pieces and know nothing about music. If I had my way, I should set about by training children's ears first of all and by teaching them to play by ear for several years before I even let them look at a note, and then they would realize that the notes are the servant of the music and not its master."

"One way of doing this is to give children recitals of good music presented in an interesting way so that they form the habit of listening. What we need in America is a generation of creative listeners and we shall achieve this only by getting children to listen to good music with alert and open ears. All over the country there are courses of children's concerts, but the managers have the greatest difficulty in getting attractions for them. They have a couple of orchestral concerts, perhaps a singer or two, and that is all."

Demand for Children's Concerts

"Now, here is a fact I want to bring to the attention of every pianist in the country. There is an immense amount of money in concerts for children. I have tried to work in about ten every year between my individual recitals and those I give with Mr. Pattison, but I could do many times that number if I had time, and at a fee which no serious artist need hesitate at accepting. After all, there are twenty great pianists now before the public and they can take care of all the grown-up recitals. Comparatively few want to hear the players of the second rank, so there is an immense field for these in children's recitals. And there need be no feeling of lowering of standards. You can play the very best music and you are doing a tremendous amount of good."

"Of course, you have to present your program in a different way from a regular recital, and let no pianist think it is an easy job. To hold the attention of an audience of children is about as difficult as anything I know, because you not only have to play to them but you have to talk to them as well. A singer, of course, has the advantage of words and sometimes of costume as well, but a pianist has to make up his story and tell it, too. But even at that it is the greatest possible fun."

"The principal thing is to get en rapport with your children, and once you have achieved that, the sky is the limit to what you can do. I have played them an entire program of the most drastic ultra-modern things and had them love it. I have given them Bach, Beethoven and Chopin and had them sit enraptured. Children will take anything if it is presented in an interesting way."

Allow Children to Help

"From the beginning you must realize that you cannot talk down to children. You have to meet them on their level, as equals, just as in playing with them. And another thing is to let them help in the music. For instance, I have them make insect noises in certain pieces, and beat time in others and hum the tunes of some of them. Then, about every ten minutes I make them stop and tell them



Guy Maier, Pianist

that it is my turn. And they invariably stop and are as good as gold."

"Their remarks after the concerts are always delightful. One little girl about six, in a town out West, came up on the platform carrying the grimmest doll I have ever seen, and said with much dignity: 'My doll enjoyed your concert very much, Mr. Maier.' At the same concert a lad of twelve, one of your super-masculine beings, said condescendingly that he had liked my playing, though of course he realized that it was for those who liked that sort of thing best. I find that it is the incorrigibles who ask me where they can get the music of Schubert's Waltzes."

"Java" as an Approach

"I had one curious experience in a boys' school which shows the conservative attitude which is taken in some places toward innovations. I was engaged to give a recital at this school and promptly at eight o'clock the boys were marched into the chapel, a dreary building with hard wooden benches, and they came, looking like martyrs entering an arena. My first pieces were greeted with perfunctory applause. Then I decided to start something, so I played 'Java,' which happened to be popular then. Faces brightened at once, so, without stopping in between I went from one popular tune to another and shouted to the boys to sing along with me. They

were rather nonplused at first, but finally they all sang and pounded out the time with their feet. Meanwhile, the faculty was sitting with faces stolid with disapproval. After about fifteen minutes of this, I went back to my program and held the interest of the boys to the very end. But—! Not a member of the faculty came near me after that concert and my cheque was handed to me by a servant."

"I recommend the idea to all pianists. The field is immense; the work itself is interesting to a degree, the fees are large and the real joy of the work is beyond description. What more could any artist ask?" JOHN ALAN HAUGHTON.

Marion Armstrong Sings for Bankers at Albany

Marion Armstrong, the Scotch-Canadian soprano, was heard as soloist at the New York State Bankers' convention, held at the Ten Eyck Hotel in Albany Feb. 3. Miss Armstrong was received with enthusiasm in a group of English and old Scotch songs. While in Albany she was engaged to sing a group of songs at the Strand Theater. She recently appeared as soloist for the Sorosis Club at the Waldorf-Astoria, New York, giving a program of French, Italian and English songs. She will be heard as soloist for the New England Women's Club in March.

Winnipeg Choir to Sing in New York

The Winnipeg Male Voice Choir, which will make its first New York appearance in a concert in Carnegie Hall on the evening of Feb. 26, will include in its program compositions by Percy Grainger and T. Tertius Noble, written for and dedicated to the choir. Other pieces will be by Elgar, MacDowell, Dvorak and works arranged by Kurt Schindler. The choir, which numbers sixty-five voices, will arrive in New York in three special cars. Alberto Salvi, harpist, will be the assisting artist.

Metropolitan Announces Premiere of Schillings' "Mona Lisa"

The first American performance of "Mona Lisa" by Max von Schillings will be given at the Metropolitan Opera House on March 1, according to an announcement made by Giulio Gatti-Casazza, general manager. The performance will be the occasion of the debuts with the company of Barbara Kemp, soprano of the Berlin State

SEATTLE HAMPERED BY LACK OF HALL

Pianist and Soprano Applauded in Recitals—Students Give Operatic Concert

By David Scheetz Craig

SEATTLE, WASH., Feb. 17.—Because of the lack of a suitable auditorium, many persons were turned away from a concert in which the Ladies' Musical Club presented Sergei Rachmaninoff, pianist, at the Metropolitan Theater, on Feb. 8. This auditorium, though excellent, seats only 1520 persons, and 2000 people were unable to gain admittance. Because of this lack of a hall of large size, it is said, Feodor Chaliapin will not appear in this city.

May Peterson, soprano of the Metropolitan, was heard in the same theater, under the management of Katharine Rice, giving a delightful concert, on Feb. 5.

Vladimir Rosing, Russian tenor, was heard at the Plymouth Church, under the local management of Cecilia Augspurger, on Feb. 9. Paul McCool, Seattle pianist, was the accompanist in a dramatic program.

The opera class of the Cornish School, led by Jacques Jou-Jerville, gave four operatic excerpts in costume in the Cornish Little Theater, on Feb. 5. Scenes from "Cavalleria Rusticana" were inter-

preted by Violet McKay Ball as *San-tuzza*; Grace Wilson as *Lucia*; G. Miallis as *Turiddu*, and James Dobbs as *Alfo*. Lilian Schoenberg as *Rosina*, sang a scene from the first act of Rossini's "Barber of Seville," displaying a good voice. Esther Van Valey sang *Micela's* aria from "Carmen." A scene from the second act of Delibes' "Lakme" was sung by Gertrude Nord and James Dobbs. The singers were supported by a small orchestra led by Mr. Jou-Jerville.

Winifred Bateman, violinist and pupil of John Spargur, gave a program with Arville Belstad at the piano, on Feb. 10. The principal numbers were the César Franck Sonata for Violin and Piano and the Tchaikovsky Concerto, Op. 35.

The last chamber music concert of the morning series sponsored by the Seattle Musical Art Society was given by the Spargur String Quartet, assisted by Leone Langdon, pianist, on Feb. 7. Brahms' Quintet, Op. 34, was expressively played.

The La Bohème Music Club sponsored a program by its choral section, under the leadership of Mrs. Harry Cone, on Feb. 9. Solo numbers were given by Siri Engman, Mrs. Guy Wren, Lucile Nutley, Margaret Search and Robert Bradley. Winifred Bousfield gave a piano duet with Miss Nutley. The accompanists of the evening were Lulu Shepard Johnson, Helen Wilkins Barwick and Miss Bousfield.

Opera, in the title rôle, and Michael Bohnen, bass-baritone of the Munich Opera as *Francesco*. Others to be heard in the work are Curt Taucher as *Giovanni*, Delia Reinhardt, Ellen Dalossy, Marion Telva, William Gustafson, Carl Schlegel, George Meader, Giordano Paltrinieri, Louis D'Angelo and Max Bloch. Artur Bodanzky will conduct. The stage management will be in the hands of Samuel Thewman. The scenery for the production has been designed by Hans Kautsky of Vienna and the costumes are by Mme. Castel-Bert.

Prize Offered for Hymn Setting

The Hymn Society, an organization of composers and hymn-book editors of New York, has offered a prize of \$50 for the best hymn-tune to be composed before April 8 next for the Harvard Prize Hymn of Major Harry W. Farrington. The contest judges are the Rev. Dr. Milton S. Littlefield, H. Augustine Smith, Dr. Clarence Dickinson, Augustus S. Newman and Waldo S. Pratt. A copy of the hymn text will be supplied by the organization to applicants. Original tunes to the hymn may be submitted, with return postage, to the chairman of the committee of judges, the Rev. Dr. Milton S. Littlefield, Corona, Long Island, N. Y. The name and address of the composer should be in a sealed envelope attached to the manuscript, but should not appear on the manuscript.

Daiber Injunction Dismissed

The application for a temporary injunction to restrain Jules Daiber from managing the American concert tour of Ganna Walska, soprano, was denied last week by Supreme Court Justice Tierney, according to an announcement by Nathan Burkan, counsel for Mr. Daiber. Justice Tierney handed down a lengthy decision in which he held that Mr. Daiber had not violated his contract with any other singer by undertaking the management of Mme. Walska. Mme. Walska opened her tour a few days ago in Elmira, N. Y., and after concerts in the East and West will make her first appearance in New York about April 5.

Salvi to Play in Many Cities

A full schedule of engagements for February and March has been booked for Alberto Salvi, harpist, by the Metropolitan Musical Bureau. Thus far this month he has appeared in Pineville, La., Beaumont, Houston, Dallas, Fort Worth, Baltimore, Winnipeg, Eau Claire, St. Paul, Chicago, London, Ont., Toronto, with forthcoming concerts in Ottawa, New York and Brooklyn. In March he will be heard in Detroit, Milwaukee, Minneapolis, Lewiston, Great Falls, Seattle, Portland, Salem, Eugene and Fort Worth.

RICHMOND, IND.

Feb. 17.—Fritz Kreisler, who appeared here last night under the auspices of the music section of the Woman's Club, Mildred Schalk, president, received one of the greatest ovations ever given a musician by a Richmond audience. The Coliseum, seating 2500, was packed to the doors, and the artist, even before his first number, was greeted by prolonged applause. Mr. Kreisler's program included one of his own compositions, and so great was the applause with which this was received that he repeated it and, later, through an insistent demand, gave another of his own familiar compositions. He was repeatedly recalled and after the last number played three encores. His accompanist was Carl Lamson.

ESTHER GRIFFIN WHITE.

ALTOONA, PA.

Feb. 17.—A meeting of the Altoona Music Club was held on the evening of Feb. 14, at Winter's Music Hall. Mrs. Robaugh gave a short sketch of the life and works of Mendelssohn, and "Lift Thine Eyes" from "Elijah" was sung by Miss Weiss, Miss Zimmers, and Miss Rynearson. H. J. Roberts, tenor, sang "If with all Your Hearts" and "Then shall the Righteous Shine," both from the "Elijah," making an excellent impression. Mary Martin was the accompanist.

LILLIAN I. ROBINSON.

Florence Easton, soprano of the Metropolitan Opera Company, who opened her western tour in Astoria, Ore., on Feb. 19, has been engaged to sing the soprano rôle in Busch's "King Olaf" at the Worcester Festival on May 10, and in a concert program of the following day.

Boston's Handel and Haydn Society Sings Elgar's "Dream of Gerontius"

Richard Crooks, Merle Alcock, and Clarence Whitehill Are Impressive in Solo Parts of That Work—Salzedo Plays His "Enchanted Isles" with Boston Symphony—Stoessel Gives His New Violin Sonata with Persis Cox, Pianist—Many Concerts and Recitals in Active Week

By HENRY LEVINE

BOSTON, Feb. 19.—The Handel and Haydn Society gave its first performance of Elgar's "Dream of Gerontius" on Sunday afternoon, Feb. 11, in Symphony Hall. This work was last performed here by the Cecilia Society about twelve years ago. Mr. Mollenhauer, the conductor of the Handel and Haydn Society gave an impressive reading of it. The singing of the difficult choral music revealed the exceptional capabilities of the large chorus. Stewart's Boston Festival Orchestra performed the orchestral portion of the work. In its soloists the Handel and Haydn Society was especially fortunate. Richard Crooks, tenor, made his Boston debut, singing the part of *Gerontius* in an unusually clear, resonant, flexible and powerful voice. Merle Alcock sang the part of the *Angel* and gave pleasure in her portrayal by virtue of her mellow, beautifully textured contralto voice and her warmth of interpretation. Clarence Whitehill, bass, gave vocally distinguished performances of the *Priest* and *Angel of the Agony*.

Salzedo with Boston Symphony

The Boston Symphony gave its fifteenth brace of concerts on Friday afternoon, Feb. 16, and Saturday evening, Feb. 17. The program began with Schumann's "Rhenish" Symphony in E Flat, which had an eloquent reading by Mr. Monteux and the orchestra. "Enchanted Isles," a symphonic poem for harp and orchestra, was performed for the first time in Boston. Carlos Salzedo, the composer, was the harp soloist in the work. The orchestration is striking on account of the newness of the orchestral balance, which, according to the composer, purposes to unveil to the hearer a new world of sounds. In the latter respect, Mr. Salzedo has succeeded, though on account of the abstruseness of the music and its desultory form, "Enchanted Isles" failed to enchant. As harp soloist, Mr. Salzedo, expert musician that he is, has been heard in more revealing works to far better advantage. Mr. Loeffler's "La Mort de Tintagiles" made striking contrast, with its emotional substance and solidity of workmanship. Two of Dvorak's Slavonic Dances, Op. 46, Nos. 3 and 1, brought the concerts to a close.

Concert for Young Folks

On the afternoons of Tuesday, Feb. 13, and Wednesday, Feb. 14, the Boston Symphony played a program of music for young people. These concerts, known as the Young People's Concerts, aim to initiate the young folk of the city into the beauties of symphonic music. Mr. Monteux arranged the following program: Weber's Overture to "Oberon"; the Allegretto from Beethoven's Seventh Symphony; "March to the Scaffold" from Berlioz's "Fantastic" Symphony; "Invocation" from Massenet's Suite, "Eri-nyes"; a Suite from Bizet's "Carmen"; "In Wartime" from MacDowell's Indian Suite, and Tchaikovsky's Overture "1812." The various pieces were designed to exhibit different instruments or choirs, and to reveal varying species of music.

John Charles Thomas in Recital

John Charles Thomas, baritone, sang at the Boston Opera House on Sunday afternoon, Feb. 11. His program consisted of old Italian, German, French, Russian, English and American songs. The concert was Mr. Thomas' first in Boston since he returned from his studies abroad. On his previous appearance he impressed his hearers with his rich and powerful voice, and with his control in *mezza voce* singing. These attributes of his singing were again noteworthy, and he has acquired also a subtlety of characterization, though at times this subtlety is achieved with loss of sustained

melodic line and with subordination of the beautiful tonal quality which his voice naturally possesses. William Janaushek played tasteful accompaniments.

Stoessel's New Sonata Played

Persis Cox, pianist, and Albert Stoessel, violinist, appeared at Jordan Hall, on Monday evening, Feb. 12. Miss Cox played piano solos by Bach, Mozart, Schubert-Liszt, Liszt, Hofmann, Hopewick, Pochon, Palmgren, Balfour-Gardiner and Bax, revealing an ample technical equipment and clarity of musical thought. With Mr. Stoessel she joined in a performance of his new Sonata in G for violin and piano. The Sonata was well received, and it impressed with its interesting musical subject-matter and its skillful workmanship.

Gladys Berry, 'Cellist, Heard

Gladys Berry, 'cellist, gave a recital at Steinert Hall, on Tuesday evening, Feb. 13. She played sonatas by Grieg and Frank Bridge, the latter for the first time in Boston, and a group of lesser compositions by Cervetto, Fauré and Glazounoff. Miss Berry's playing showed sound musical training and a fine interpretative taste. Her technical command over her instrument was wholly adequate, and her tone quality at all times ingratiating in its fullness and warmth. Margaret Gorham Glaser gave brilliant performances of the piano parts of both Sonatas, and showed taste and intelligence in her accompaniments.

George Smith Gives Piano Work

George Smith, pianist, played at Jordan Hall, on Tuesday evening, Feb. 13. His program consisted of works by Haydn, Bach-Saint-Saëns, Scott, MacDowell, Chopin, Scriabine and Schumann. Mr. Smith also played a charming Valse Viennoise which he had composed. He revealed the brilliant technical equipment and rhythmic verve already familiar to his Boston audiences. His bravura and display of virtuosity were the outstanding features of his concert. He has achieved greater poise, surety and flexibility. There was noticeable, too, a greater feeling for tone-color and detail, and withal a comprehensive grasp of his music.

Flonzaleys Play Bax Quartet

The Flonzaley Quartet gave the second concert of its series of three in Jordan Hall, on Wednesday evening, Feb. 14. Schubert's A Minor, Arnold Bax's G Major and Beethoven's E Minor, Op. 59, No. 2, quartets made up the program. The Schubert quartet was delightfully played, with noteworthy regard for the freshness of the music and its melodic expressiveness. The Bax quartet, however, met with the greatest applause, both for its intrinsic tonal beauty, blending of timbres and emotional content, and for the revealing performance and impeccable ensemble of the Flonzaleys.

Harvard Glee Club Sings

The Harvard Glee Club gave the second of its series of three concerts in Symphony Hall, on Thursday, Feb. 15. Under the expressive guidance of Dr. Archibald T. Davison, the Club sang, with its accustomed choral excellence, songs by Palestrina, Bach, Wilbye, Boulanger, Bax, Holst, Gilbert, Mendelssohn and a seventeenth century German melody. George Renwick, Lyle R. Ring and Morris L. Brown, members of the Club, sang solo parts in several of the songs. The performances of Bax's "Now Is the Time of Christmas" (with flute obbligato played by Georges Laurent), Gustav Holst's Choral Hymns from the "Rig-Veda," and Henry Franklin Gilbert's "Pirate Song" were especially effective. Guiomar Novaes, pianist, was the assisting artist. She gave vivid and brilliant performances of her two groups of solos.

The Music Lovers' Club gave a "Lincoln Day" concert at Jordan Hall, on

Tuesday morning, Feb. 13. Mme. Edith Noyes Greene, the enterprising president of the club, arranged an interesting program for the members and invited guests. Nathan Haskell Dole gave an address on Lincoln. Albert Snow, organist, played an Elegiac Romance. Joseph Ecker, baritone, gave expressive interpretations of a group of five songs, including one by Edith R. Noyes (now Mme. Greene). Alice Eldridge Bascom displayed signal pianistic talents in a group of piano solos, which contained a Berceuse written by her teacher, Mme. Greene. Martha Whittemore, 'cellist, gave an effective performance of Boellmann's "Symphonic Variations," accompanied by William Wells Weston. Wilhelmina Wright Calvert, soprano, sang a group of songs, with organ accompaniment by Harris Shaw. A pleasing trio by E. R. Noyes was played by Frederick Mahn, violinist; Martha Whittemore, 'cellist, and the composer, Edith Noyes Greene, pianist. Mr. Mahn also played a group of violin solos, accompanied by Mme. Greene, including "In Springtime," composed in 1900 by E. R. Noyes and dedicated to Mr. Mahn. The varied and interesting concert closed with an Anthem of Peace, also composed by E. R. Noyes, for Quartet and Organ, in which Mme. Calvert, soprano; Mabel Trask, alto; F. L. Whitcher, tenor; Joseph Ecker, bass, and Harris Shaw, organist, took part.

Benefit for Simmons College

The first of a series of three interpretative concerts was given for the benefit of the Simmons College Endowment Fund by the Boston Symphony Ensemble, Augusto Vannini, conductor, and Henry Gideon, lecturer, in Jordan Hall, on Friday evening, Feb. 16. The program was devoted to music exemplifying rhythm and the dances form. Explanatory remarks were made by Mr. Gideon. The music chosen was from works by Gretry-Mottl, Ganne, Charles Reppe, Tchaikovsky, Wolf-Ferrari, Bach and Lacome.

Howard Potter Absolved in Suit by Boston Reporter

BOSTON, Feb. 15.—Howard C. Potter, Mary Garden's personal representative, was absolved of all blame of assault upon Katherine Donovan, a newspaper reporter, before Chief Justice Bolster in the Municipal Court yesterday. The charge grew out of an assignment given Miss Donovan by the city editor of the Boston *Advertiser*, to interview Emile Coué, at the Copley Plaza. She testified that having sought entrance to the room where Mary Garden was present with Mr. Coué and a group of newspaper men to whom the singer was reciting the wonders the Frenchman had accomplished for her, Mr. Potter barred the way and even pushed her against the wall.

Mr. Potter denied the allegation, and stated that he had not even laid a hand upon her. His testimony was supported by Mr. Brooks, manager of the hotel. Evidence for Miss Donovan was given by Lester McClelland, a photographer, and Timothy McInerney, a reporter. Chief Justice Bolster found that the charge was not sustained and discharged Mr. Potter. Miss Donovan, through her attorney, Jules I. Berns, has filed a civil suit for \$25,000 damages against Mr. Potter, and the hearing will be held some time in March. W. J. P.

Music Publishers Elect Officers

BOSTON, Feb. 17.—The annual meeting of the Boston Music Publishers' Association was held in the Parker House last Tuesday evening, when the following new board was elected for the ensuing year: W. Deane Preston, Jr., of the B. F. Wood Music Company, president; Walter M. Bacon of the White-Smith Music Company, vice-president; Harry W. Robinson of the B. F. Wood Music Company, secretary and treasurer. The treasurer's report showed a substantial sum available on Jan. 1. W. J. P.

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TO EXTEND SEASON IN FAIRMOUNT PARK

Philadelphia Council Votes \$50,000 for Summer Music

By W. R. Murphy

PHILADELPHIA, Feb. 18.—An early move has been made for the continuation of the symphony concerts which were so successful last summer in Fairmount Park. An appropriation of \$50,000 was provided in an ordinance introduced in City Council on Thursday. This will enable the Park Commission to enlarge the band shells and make more adequate provision for seating the big audiences. It will also afford opportunity to extend the season, which last year ran only five weeks, from early August into September.

The ordinance introduced provides for spring and summer concerts. Another advantage will be that there will be abundant time to get together a fine orchestra from the personnel of the Philadelphia Orchestra. Last year the entire enterprise was projected and carried through only in July, entailing a number of obstacles which were surmounted with considerable difficulty by the director, Louis Mattson, assistant manager of the Philadelphia Orchestra, his aide, and Michel Mok, of the Academy of Music Corporation and Philadelphia Forum.

The dual recital by John F. Braun, tenor, and Edith Evans Braun, pianist, on Thursday evening at the Academy Foyer, was an artistic success. As is usual with the appearances of these fine artists the program was for an altruistic purpose, the beneficiaries being the Art Alliance and Webster Street House. Mr. Braun, who is a prominent business man with an unusual musical training and deeply interested in the work of the Philadelphia Orchestra and other local musical enterprises, is president of the Art Alliance. He has been soloist with the Philadelphia Orchestra and with many leading organizations. His artistic delivery of varied songs by Franck, Handel, Brahms, Strauss and Hahn was much admired. Several of the songs were new to Philadelphia, including an impressive one, "Paris," by César Franck. Mrs. Braun, a pianist of satisfying capacity and real insight into the music she is interpreting, gave a novel reading of Beethoven's "Moonlight" Sonata, some exquisitely performed Chopin numbers and a group by modern composers.

It is a good sign that the college music organizations are putting music of the masters on their programs instead of confining them, as of yore, to sentimental and comic ballads, and contemporary commonplaces. The program of the Harvard Clubs, some time ago, was rich in superior music and the newly consolidated Musical Clubs of the University of Pennsylvania have advanced the standard. Good music, not all of it classical, but most of it of genuine value, made up the program on Friday night at the Academy of Music of the joint concert by the music clubs of Haverford College and Hahnemann College. Among the composers represented were Gounod, Rossini, Johann Strauss, Mendelssohn and Reichardt.

Anne Roselle Sings at Club Concert

BOSTON, Feb. 17.—Anne Roselle, lyric soprano, made a noteworthy debut before a local audience at the Boston Athletic Club's subscription concert on Sunday afternoon, Feb. 11. She sang arias from "Pagliacci" and "Don Giovanni" and songs by Haile, Pilzer and La Forge with vigor, fresh color and a true lyric sense. Her German song, "Im Herbst," was particularly pleasing. The Boston Symphony Ensemble, Augusto Vannini, conductor, accompanied the singer in her operatic pieces; Alfred De Voto, pianist, in the songs. The ensemble was heard in several numbers, and singer and players were enthusiastically received. W. J. P.

PORTLAND TO NAME SAN CARLO OPERAS

Oregonians Will Select Eight
Works by Plebiscite—
Visitors Greeted

By Irene Campbell

PORTLAND, ORE., Feb. 17.—An opportunity is being given to Portland citizens to choose the repertoire of the San Carlo Opera Company during its season here in March. The Elwyn Concert Bureau has published the following list of operas and asked the public to select by vote the eight works which they wish to hear: "Aida," "Carmen," "Madama Butterfly," "Trovatore," "Béatrice et Donizetti," "Faust," "Giacinta," "Barber of Seville," "Lucia di Lammermoor," "Martha," "Romeo and Juliet," "Cavalleria Rusticana," "Pagliacci," "Traviata," "Tales of Hoffmann," "Secret of Suzanne," "Navarraise," "Salome,"

"Rigoletto," "Thais," "Hänsel and Gretel," "Tosca," "Otello," "Manon," "Lakmé," "Masked Ball," "Love of Three Kings," "Louise," "Jewels of the Madonna" and "Puritani."

Emma Calvé met with an ovation at her recital at the Municipal Auditorium on Jan. 23, under the Steers-Coman management, by reason of the charm of her voice and personality. The climax of the evening was reached in the Habanera from "Carmen" and a group of Russian numbers also excited warm applause. Ruth Hall, who played the accompaniments artistically, was heard in two solos.

Mischa Elman, violinist, was presented in concert by the Elwyn Concert Bureau on Jan. 19 at the Municipal Auditorium and was received with great enthusiasm by a capacity audience. His program included Handel's Sonata in D, Korngold's "Much Ado About Nothing" Suite, Lalo's "Symphonie Espagnole" and many other numbers, including several encores. Joseph Bonime was an able accompanist.

The Celeste Chorus of the Washington High School, under the leadership of George D. Ingram, musical director of the school, sang with excellent effect in

the city's Sunday afternoon concert on Jan. 21. This chorus is composed of twenty-four girls. Lucie Valair, soprano, sang the aria "Il est bon, il est doux," from "Hérodiade," and other numbers, and Grace Astrup, violinist, and Lucien E. Becker, organist, played solos.

The Irish Regiment Band, conducted by Lieutenant J. Andrew Wiggins, gave concerts at the Municipal Auditorium on the afternoon and evening of Jan. 24 under the management of the Elwyn Concert Bureau. Beatrice O'Leary, soprano; Jean McNaughton, dancer, and Major John Trenholme, Irish piper, assisted.

An interesting program by modern composers was given at a meeting of the Cadman Club at the home of Mrs. G. H. Shoemaker on Jan. 19.

WEATHERFORD, TEX.

Feb. 17.—The Pythian Girls' Mando-Club recently gave a concert which was broadcasted by the Fort Worth Star-Telegram. The Imperial Jubilee Singers of Kansas City appeared in concert at the Negro Methodist Church and subsequently were engaged for a return date. Holiday special programs in the churches included at the First Methodist a musical pageant presented by the members of the Sunday school under the leadership of Mrs. A. W. Hall. Children of the First Presbyterian Church, trained by Mrs. R. S. McKee, gave a playlet with incidental music. At Courts Memorial Church appropriate tableaux arranged and presented by Mrs. Paul Camp were given, with a duet sung by Mrs. J. S. Rider and Mrs. Ernest Camp. A program given at the First Baptist Church included the singing of numbers by children, led by Mrs. J. B. Alvis.

ANNA PROCTER BREVARD.

SALEM, ORE.

Feb. 17.—The Ladies' Columbia Concert Orchestra of Portland, Mrs. Frances Knight, conductor, was presented in concert at the Grand Theater on Jan. 17 and was greeted by a small but exceedingly appreciative audience. Such numbers as the opening march from Delibes's ballet "Sylvia," Luigini's "Egyptian Ballet" and "Tres Jolie," Valse Caprice by Waldteufel, were delightfully given. Master Kenneth Allen of Salem sang a number of difficult solos and his lovely, bell-like voice of remarkable range was heard to good advantage in "Villanella," by Dell Acqua, and other numbers. "Villanella" was sung with orchestral accompaniment and the other numbers with flute obbligato played by Doris Weidman.

IRENE CAMPBELL.

RIVERSIDE, CAL.

Feb. 17.—The new Riverside String Orchestra is actively rehearsing under the leadership of Allan Thompson and will make its first appearance shortly. Mary Gowans McDonald was a recent soloist with the Southern California Chapter of the American University Women's Association. Her program consisted entirely of songs by American women composers.

BERKELEY HEARS TRIO

California Artists Presented in Club and College Programs

BERKELEY, CAL., Feb. 17.—The San Francisco Trio, consisting of William Laraia, violin; Elsa Cook Hughes, piano, and Willem Dehe, cello, was presented in the local Popular Concert Series on Feb. 3. The program included Wolf-Ferrari's Trio, Op. 7; that in A Minor by Tchaikovsky and numbers by d'Albert and Mathay. A representative audience applauded the artists.

The Berkeley Piano Club recently presented in joint recital Mertianna Towler, pianist; Winifred Forbes, violinist, and Mrs. Dwight M. Swope, soprano. The Etude Club sponsored a similar event in which the soloists were Mrs. Herbert Avery, pianist; Julia H. Cochran, violinist, and Mrs. Swope. Both programs were given in conjunction with the Duo-Art reproducing piano.

The Scandinavian Club of the University of California presented Natalia A. F. SEE.

LONG BEACH, CAL.

Feb. 17.—A program of Oriental Music was given by the Woman's Music Study Club for Reciprocity Day, when Bernice P. Wight, Mrs. Newell Hawkes, Marion Shade, Miss Williams and Mrs. A. D. Good sang Japanese songs and Mrs. Allen P. Chase, violinist, played a solo, with Myrtle Hill at the piano. The accompanists were Marjorie Vincent and Mrs. Clarence Kreiger. The Sara Jane Simmons Concert Company appeared at the Edison Junior High School recently. Lucy E. Wolcott gave a costume recital of Scotch, French and American Indian songs at Redondo Beach, assisted by Hermine Taenzer Gaisford, pianist, and Helen Gaisford, reader. The program was repeated at San Pedro, when Lucille La Ponte, Isabelle Richards and Doris Van Lone appeared with Miss Wolcott, violinist, in a concert of Norse music given in Wheeler Hall.

A. M. GRIGGS.

SPOKANE, WASH.

Feb. 17.—Charles Wakefield Cadman and Princess Tsianina were presented by the Clarion Club at the Central Christian Church, when the program, which attracted a crowded audience, was principally made up of compositions by Mr. Cadman, including numbers from the "Omar Khayyam" and "Thunderbird" Suites and the opera "Shanewis." Both artists were entertained at luncheon by the Musical Art Society, of which Charlotte Moore Wasson is president. Ina Wright Herbst, soprano, was recently heard in recital at Sherman-Clay's, assisted by Pauline Kimmel, pianist. The program was chosen from the works of Schubert, Brahms, Wolf, Strauss, Debussy and American composers.

MRS. V. H. BROWN.

Cecil Arden, mezzo-soprano of the Metropolitan Opera Company, sang at the meeting of the Music Students' League in Steinway Hall, New York, on the evening of Feb. 4.



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YORK HEARS HADLEY WORK

Y. W. C. A. Chorus Gives "The Golden Prince" at Annual Concert

YORK, PA., Feb. 19.—Henry Hadley's cantata, "The Golden Prince," was featured at the sixth annual concert of the

York Y. W. C. A. Chorus, Urban H. Hershey, conductor, at the Malta Temple Auditorium on Jan. 25. Solos were sung by Florence Kautz, soprano, and William G. Horn, baritone. Mr. Horn also sang the Prologue from "Pagliacci" and a group of songs by Landon Ronald, Edward Grieg, Reynaldo Hahn and H. L.

Brainard. The chorus did excellent work, both in the cantata and in lighter numbers, which included "Summer," by Chaminade; "Weaving Song," by Randecker; "Chorus of Priestesses," from "Salambo," by Moussorgsky; "The Dragonflies," by W. Bargiel, and Massenet's "Chorus of Angels." Sophia Brockman was an able accompanist.

The following compose the chorus: Anna Bailey, Lorena Bailey, Mary Bergdoll, Harriet Bupp, Mrs. H. Danner Chronister, Helen Dittenhafer, Miriam Finkbinder, Anne Finkbinder, Lou Finkbinder, Iolanthe Greer, Mrs. Walter Grimm, Florence Greer, Maud Galloway, Miriam Gemmill, Ferbie Haas, Lillian Henise, Mary Howard, Grace Howard, Mary Hoff, Catherine Heindel, Mrs. Karl Katz, Florence Kautz, Helen Kissinger, Emma Kling, Pauline Lehn, Mrs. Walter Black, Ethel Leeper, Ada H. Miller, Mrs. Harry Miller, Hazel Moore, Sarah Moore, Katharine Mundorf, Sara McCleary, Mrs. E. M. Miller, Helen Owen, Pauline Palmer, Mrs. Earl Russell, Doris Smith, Ethel Stumm, Mrs. M. E. Stouffer, Julia Sprenkel, Mary Wesley, Henrietta Wiest, Marietta Wheeler, Rosalind Webster, Myrtle Woodmansee and Mrs. Harold Zercher. J. L. W. McCLELLAN.

Modern Music Teaches

England to Appreciate

Bach, Says Myra Hess



Myra Hess, English Pianist

It is a far cry from the music of the modern composer to that of Bach, yet in the opinion of Myra Hess, English pianist, the modern composer is largely responsible for a great growth in public understanding in England of the music of that great master. It may seem a paradox, she says, but in recent years, when much music of the modern school has been heard in the British Isles, there has been an amazing increase in the demand for the music of Bach. She ventures the assertion that Bach is much nearer the moderns than any other of the so-called classic composers.

"I have found many worth-while and beautiful works by modern composers," she said, "and I am sure the public will learn to appreciate them as soon as the pianists begin to offer them in their programs more frequently. The artist must not have his mind so completely on the music of the past that he cannot note the progress of the present. I try always to keep the lesson of my teacher, Tobias Matthay, before me, for he is a man who never stands still. He will not pass judgment upon a work until he has heard it over and over again and has thoroughly understood it. Last summer I spent almost the entire time teaching, but this year I hope to devote most of my summer to working up new programs, which will include works of the modern school."

Miss Hess believes that an artist should not play the same program too much. She says the only thing she fears is to stop progressing, and declares that unless she is continually learning new works and varying her program, she feels that she has started on the backward track.

BIRMINGHAM, PA.—The Glee Club of the Birmingham School for Girls has been reorganized, with M. Grace Robinson, teach of voice, conductor. The membership now numbers forty-five. Dorothy Arthur was elected president; Helen Wilson, secretary, and Helen Louise McCormack, librarian for the season. Rehearsals are proceeding for a performance of "Pinafore," which is to be given in March.

ROCHESTER, N. Y.—The Tuesday Musicale Students' Club gave a recital at the home of Mrs. Edward W. Mulligan on Jan. 19. Those taking part were: Lena Lissner, Genevieve Falk, Anna Cohn, pianist; Helen E. Curtis, soprano; Hyman Rudin, violinist, and Blanche Byer and Alice Wysard, accompanists. Mrs. Mary Ertz Will opened the program with a talk on Erna Rubinstein, the young violinist.

Vladimir Rosing, Russian tenor, is singing on his present tour two songs in manuscript by Michael Posner Baxte. They are "A Tune on a Reed," composed to a poem by James Stephens, and a "Japanese Lullaby."

The program for Mischa Elman's fourth New York concert in the Hippodrome on the evening of Feb. 25, will include a Sonata by Nardini and the Saint-Saëns Concerto in B Minor. Between Jan. 1 and his New York concert, Mr. Elman will have fulfilled thirty-two engagements, including three appearances in Los Angeles and two in San Francisco.

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Recitals and Concerts of the Week of Music in New York

Singers, Pianists and Artists of the Bow Appear in About Equal Numbers — Celebrities on Program of Beethoven Association

RECITALISTS of the week in New York were about equally divided between singers, pianists and artists of the bow. Mabel Garrison, soprano, who recently returned from a tour abroad, Edna Thomas, soprano, Paul Reimers, tenor, and Joseph Rosenblatt, the cantor, were among vocalists heard.

Frederic Lamond, Ossip Gabrilowitsch, William Bachaus and Sara Sokolsky-Freid were keyboard interpreters presented. Juan Manén and Bronislaw Huberman, violinists, and Lucien Schmit, 'cellist, gave recitals. The Beethoven Association, with an imposing array of celebrities appearing; the Sinsheimer Quartet, and the Rubinstein Club, were other concert givers.

Beethoven Association, Feb. 12

The fourth of the Beethoven Association's subscription concerts, given in Aeolian Hall on the evening of Feb. 12, called together a new stellar combination in Ossip Gabrilowitsch, pianist; Bronislaw Huberman, violinist, and Felix Salmond, 'cellist, who brought their joint artistic assets to bear upon the Beethoven Trio in C Minor, Op. 1, No. 3, and the Brahms Trio in B, Op. 8. Between these works Sigrid Onegin, the Swedish contralto, sang a group of some of the less familiar Schubert songs and three songs by Brahms.

The Beethoven Trio, which, contrary to the program order, was placed first, received the clearly defined and well-poised performance to be expected of so authoritative a group of artists, the Minuet being played with special grace and the final Prestissimo marked by a delightful sparkle. Later, the three artists threw themselves into the Brahms Trio with the utmost fervor, with the result that its melodic and structural beauties glowed throughout with the wealth of tonal color lavished upon it.

Mme. Onegin found suitable vehicles for her opulent voice in Schubert's "Friedwilliges Versinken," "Willkommen und Abschied," "Der Wanderer an den Mond" and "Der Zürnende Barde" and in Brahms' "Muss es eine Trennung Geben," "O Komme, Holde Sommer nacht" and "Von ewiger Liebe," in all of which her breadth of phrasing, her remarkable breath control and the ease of her tone production were abundantly in evidence. In response to the persistent applause she added three encores, including Schubert's "Der Erlkönig," which she sang with a dramatic effect extraordinarily vivid in its realism, and Brahms' "Der Schmied." Michael Raucheisen played her accompaniments with the understanding and artistic finish now guaranteed by his name.

H. J.

Mabel Garrison, Feb. 12

Ever a delightful singer on the concert platform, where her personality seems to count for more than on the operatic stage, Mabel Garrison presented with exceptional artistry and charm the program she had selected for her first New York recital in more than a year. In the interim she has been abroad, appearing as guest artist in opera and, among other activities, studying with Lili Lehmann.

Although the voice has not materially changed, it seemed less miniature than in recitals of the past. With an increase in volume, it is also possible that the tone was a little less velvety. It remained, however, expressive of the tenderest sentiment and emotion, especially in lower phrases. Some high notes were given an excess of metallic resonance; others chimed altogether sweetly as of yore.

The soprano began her program with Handel's "O King of Kings," from "Esther," with a fine delivery of the runs of the "Hallelujah." Mozart and Pergolesi numbers followed, sung with grace of style and much smoothness of delivery. Schumann, Brahms and Strauss lieder were invested with a gentle and in-

gratiating charm. There were also two of Moussorgsky's "Nursery" songs, Stavinisky's wordless "Pastorale," a song based on a Chopin Mazurka and a concluding group in English with a "Prayer" by the singer's husband, George Siemonn, who was the accompanist, and a most satisfying one. David Guion's arrangement of "Swing Low, Sweet Chariot," and Howard Brockaway's version of "Frog Went a Courtin'" were among the numbers most heartily applauded. The bravura Strauss waltz, "Voce di Primavera," was one of numerous extras. O. T.

Juan Manén, Feb. 12

At his second recital in Aeolian Hall, on Feb. 12, Juan Manén, violinist, again displayed the many admirable attributes

of his art. The Mozart Concerto in D, with which he began his program, and the Bach Sonata in G Minor for violin alone, which followed, were both played with authoritative purity of style and invested with an abundance of tonal beauty. The fugue in the Bach Sonata was especially noteworthy for smoothness of delivery, while in the Adagio an impressive exhibition of finely sustained playing was given. A high light in the closing group of short numbers was his suave and delicate playing of his own arrangement of the "Ballet of the Happy Shades" from Gluck's "Orpheus." His retouching of Paganini's Caprice, No. 9, in which a modern harmonic effect in the accompaniment was disturbingly out of place, did not seem so successful. In his new version of Sarasate's "Nightingale's Song," however, the trills and roulades

in which it abounds, with the added touches of a few exceptionally realistic bird-calls, were so effectively played that the audience refused to let him continue the program until he had repeated it. Giuseppe Bamboschek was at the piano. H. J.

Lucien Schmit, Feb. 13

Lucien Schmit, known to the patrons of the New York Symphony as the first 'cellist of that organization, appeared as a recitalist in Aeolian Hall on the afternoon of Feb. 13. His program included the Boccherini Sonata in A, Bach's Suite in C for 'cello alone, the Lalo Concerto, three novelties by Louis Gruenberg and short pieces by Chausson and Herbert.

[Continued on page 37]

Bruno Walter Joins Ranks of Guest Conductors

Celebrated European Orchestral Leader Directs New York Symphony in Three Concerts, Which Emphasize Finish and Beauty of Detail Rather Than Power—Mengelberg Twice Plays Rubin Goldmark's "Gettysburg Requiem"—Thibaud and Bender, Soloists with Orchestras

THE American advent of Bruno Walter, who conducted three concerts by the New York Symphony during the week, brought another new personality into the music of the Metropolis, though not a few in his audiences had heard him conduct opera in Munich last summer, or, earlier in his career, in Vienna.

An American work, Rubin Goldmark's "Gettysburg Requiem," figured on two of Willem Mengelberg's Philharmonic programs. Soloists with the orchestras were Jacques Thibaud, violinist, with the Philharmonic, and Paul Bender, bass, of the Metropolitan Opera, with the City Symphony.

Bruno Walter Conducts

The New York Symphony, Bruno Walter, guest conductor; Carnegie Hall, Feb. 16, afternoon. The program:

"Leonore" Overture, No. 2.....Beethoven
Symphony in D, No. 35.....Mozart
Symphony in C Minor, No. 1.....Brahms

That an operatic conductor need not be a theatrical one was impressed upon those who attended Mr. Walter's first American concert Thursday afternoon and the repetition of the same program Friday night. A detailist, as well as a precisionist, the Munich maestro confined the utterance of the orchestra to a rather narrow range of dynamics, and sought elegance of style and finish of effect, more in conformity with the Mozart Symphony (not one of the finest, but played as if it were) than the Brahms First. All he undertook was clearly defined and impeccably prepared, but it seemed designed for more intimate surroundings than Carnegie Hall. The second of the "Leonore" Overtures, given the place of currency usually monopolized by the third, presented a welcome change if something less of beauty and strength. O. T.

New York Symphony, Bruno Walter, guest conductor; Aeolian Hall, Feb. 18, afternoon. The program:

Haffner Serenade.....Mozart
Overture, "A Midsummer Nights Dream".....Mendelssohn
Symphony in B Flat, No. 1.....Schumann
Overture to "Die Meistersinger".....Wagner

There was much of beauty in the playing of this program. Mr. Walter's methods seemed better adapted to the smaller hall, where some of his confrères have fared less happily by reason of too much energy and volume. A conductor without a touch of the spectacular, Mr. Walter yet made clear that he is one of distinction and authority, inclined to seek charm of detail rather than breadth or sweep in the building of climaxes. The Haffner Serenade of Mozart was deliciously presented, though it palled because of its multiplicity of movements. The performance of the Mendelssohn Overture was also a fine one, scintillating and altogether clear. The Schumann Symphony breathed of spring, but of spring in its gentler moods. The "Meistersinger" Overture represented the conductor's one obeisance to the form of art with

which his name has been chiefly identified. It was vigorously, but not tumultuously played. B. B.

Thibaud Aids Mengelberg

The New York Philharmonic, Willem Mengelberg, conductor; Jacques Thibaud, violinist, soloist; Metropolitan Opera House, Feb. 13, evening. The program:

Overture to "Coriolanus".....Beethoven
Requiem (Suggested by Lincoln's Gettysburg Address).....Rubin Goldmark
Symphonie Espagnole for Violin and Orchestra.....Lalo
Mr. Thibaud
Overture to "Meistersinger".....Wagner

The Beethoven number was given a splendid, rhythmic performance and the "Meistersinger" Overture was excellently played. Interest, however, largely centered in Mr. Goldmark's Gettysburg Requiem. Here is a work which, although not a novelty, still impresses as being scholarly in conception and interesting in orchestration. It suffers from too great length. Mr. Goldmark having lost sight of the fact that Lincoln's great piece of oratory says all that was to be said in 271 words. Nevertheless, it is a work which, in spite of all, shows that American composers can compose. At least, some of them can. Mr. Thibaud's presentation of the Lalo work was interesting and his playing up to its customary standard, which is to say that it was very good indeed. The work was given in five movements without the usual cuts. Mr. Mengelberg has re-seated his men with the double-basses at the extreme right, the brass in the center at the back, the tympani at the left and the harps in front, right. J. A. H.

Mengelberg Gives "Hero's Life"

The New York Philharmonic, Willem Mengelberg, conductor; Jacques Thibaud, violinist, soloist. Carnegie Hall, Feb. 17, evening. The program:

Serenade for String Orchestra, Op. 48.....Tchaikovsky
Symphonie Espagnole for Violin and Orchestra, Op. 21.....Lalo
Mr. Thibaud
Tone-Poem, "A Hero's Life," Op. 40.....Strauss

Mr. Mengelberg has made something of a specialty of Richard Strauss' colossal tone poem of "A Hero's Life," which the composer dedicated to him twenty-five years ago in recognition of the young conductor's good services in Holland and elsewhere. This piece formed the chief part of the first program Mr. Mengelberg conducted in New York, as the Philharmonic Society's "guest," on Nov. 10, 1905. He has played it in the course of each of his more recent visits of the last two years, and he brought it forward again last Saturday

evening. As on each of those former occasions, he again led the long and complicated work from memory, and with it gave a wonderful exhibition of the conductor's power. His mastery of every detail, his grasp of the composer's every intention, enable him to publish its proclamation of beauty and strength with unfailing sureness and absolute authority. Taking fire and enthusiasm from his leadership, the orchestra gave the prodigious work a most eloquent and puissant performance. Although it was eleven o'clock when it ended (because of an inordinately protracted intermission, further prolonged by Mr. Mengelberg himself) an audience that filled the hall remained to recall him so many times that one lost count of their number.

Great beauty of tone and exquisite finish marked the playing of Tchaikovsky's light and graceful Serenade; and in Lalo's violin Symphony. Mr. Thibaud repeated the dignified, masterly and rhythmically stirring performance he had given with the same excellent orchestral accompaniment a few days earlier at the Metropolitan Opera House. G. W. H.

Philharmonic Sunday Program

All but one of the numbers of Willem Mengelberg's Sunday Philharmonic concert had appeared on his earlier programs. Beethoven's "Coriolanus" Overture, Rubin Goldmark's "Gettysburg Requiem," Tchaikovsky's Serenade for String Orchestra and Ravel's "La Valse" accentuated the virtuosity of both conductor and orchestra. J. V.

Bender with Foch Forces

Paul Bender, baritone, was soloist at the concert given by the City Symphony in Carnegie Hall on Monday evening of last week. Singing first the recitative, "Ich habe genug," and the aria, "Schlummert ein ihr matten Augen," from Bach's Cantata, No. 82, with all regard for the classic tradition, his second number, Hans Sachs' Monologue, "Wahn! Wahn!" from "Meistersinger," proved him a master. He was recalled many times. Dirk Foch, conductor, began the program with Mozart's G Minor Symphony and closed it with Smetana's Overture to "The Bartered Bride." He took the latter number at a terrific pace. The orchestral accompaniments to Mr. Bender's singing were acceptable. The program was repeated at Town Hall Wednesday afternoon. C. H. G., Jr.

Salesski with City Symphony

The City Symphony, Dirk Foch, conductor, gave the eleventh of a series of pop concerts at the Century Theater on Feb. 18, with Gdal Salesski, 'cellist of the orchestra, as soloist. Mr. Salesski played the Saint-Saëns Concerto in A Minor in rather dry style, but with excellent tone in places and facile technique. Glazounoff's Symphonic Poem "Stenka Razin" was given a vigorous presentation and a group of Russian Folk Tunes by Liadoff, and Mendelssohn's "Wedding March" found enthusiastic favor. Not so fortunate was the reading Mr. Foch gave of the Mozart G Minor Symphony. There was a lack of spirit in the performance and not until the final movement did the band bring the true Mozartian air to the work. R. E.

Visitors Bring German Operas to New York

[Continued from page 6]

however, the entire evening was something of a personal triumph.

The *Tristan* of Jacques Urlus was a repetition of successes he has had in the rôle in other years at the Metropolitan, so far as his singing in the first and last acts was concerned. His voice had much more color, richness and freedom than most German tenors possess, and in these two acts he sang with admirable and moving effect. In the second act—the culminating beauty of the music of the opera—both Mr. Urlus and Eva von der Osten, who sang *Isolde*, lapsed frequently from pitch. Mme. von der Osten was an impressive figure and her opening scene was most promising. She struck a fine dramatic note that led up to the Love Potion scene and the finale of the first act in a manner that compelled interest. At other times she was less satisfying. Her stage presence is imperious and her manner of singing reflects it, but in more appealing situations she leaves the auditor cold. Her voice is uneven and at times inclined to be violent, though the middle tones are not lacking in charm.

Alexander Kipnis' *King Marke* was the outstanding figure of the second act. He sang with robust beauty of tone. Otilie Metzger, a singer already familiar to New York audiences, was a thoroughly satisfying *Brangäne*. Both in her voice and her acting she imbued the faithful servant's part with meaning and admirable understanding. Theodor Lattermann's *Kurwenal* was another rôle that stood out through its excellence of conception and faithfulness in detail. Johannes Scheurich as the *Steersman*, Benno Ziegler as *Melot* and Paul Schwarz as the *Shepherd* completed a satisfying cast. The settings were adequate though in no way noteworthy.

S. D.

"Tannhäuser"

Leo Blech led his forces with fine authority in "Tannhäuser," on Feb. 13, as the second opera of the German company's season at the Manhattan Opera House. He was alert, prompt, and sure and he skilfully overcame certain uncertainties here and there on the part of the orchestra. The performance was chiefly notable for the distinction given musically to the rôle of *Wolftram* by Friedrich Schorr, who thus made his first New York appearance with the company.

Mr. Schorr, burly in stature, and somewhat restrained in his acting, proved to be a singer of high attainments. His voice is of musical quality, with plenty of power at his command whenever this is necessary, and, except for the fact that occasionally his pianissimo effects were rather light, he displayed rare judgment in expressing the finest shades of meaning. His diction was remarkably clear; his phrasing was artistic, and there was never any sense of strain in his singing. The greeting of *Wolftram* to the returned *Tannhäuser* in the huntsmen's scene at the end of the first act was exquisitely interpreted; indeed, this scene was one of the features of the opera by reason of the spirited singing of all the participants.

The "Star of Eve" was another welcome example of fine singing. For this, by the way, the scenic authorities dispensed with the customary star in the heavens, the singer directing his utterance to the audience.

Adolf Lussmann, also appearing for the first time this season, sang the rôle of *Tannhäuser* vigorously with a range of ringing head tones which compensated for some lack of quality in the lower part of the scale. Generally, however, his work was hard and unyielding and greater use of the art of modulation would have been of decided advantage. Alexander Kipnis, who sang *Pogner* on the first night, again employed his excellent voice with the best results in the music of the *Landgrave*, and sustained the rôle authoritatively.

Meta Seinemeyer's best moments as *Elisabeth* were achieved in the plea for *Tannhäuser's* life in the Hall of Song; here she sang and acted with force and conviction, but otherwise her performance had little appeal to the emotions. Else Alsen was a dramatic *Venus*.

The old form of the opera, without the ballet, was reverted to. The setting for the *Venusberg* scene was crude, but otherwise the scenery was effective, and the Hall of Song as the tournament proceeded made a striking picture. P.J.N.

A Second "Meistersinger"

"Meistersinger" was repeated at the Saturday matinee last week with some changes in the cast from the opening performance of the engagement. Marcella Roeseler was the *Eva*, Adolph Lussmann, the *Walther*, and Theodor Lattermann, the *Sachs*. In the main, the performance was one of excellence, in spite of the fact that none of the principals, with the exception of Desider Zador as *Beckmesser*, was the ideal of the individual part. Mr. Lattermann flattered more than once and Mr. Lussmann exhibited a tendency to sharpen, and these variations from the pitch more or less spoiled the Baptism Quintet. Mr. Lussmann, however, sang "Am Stillen Herd" with much charm and did the *Preislied* very well. Miss Roeseler throughout the opera was quite in character and her voice sounded very lovely. Mr. Kipnis again sang *Pogner's* *Anrede* to the audience rather than to the assembled Guild masters, but he sang it well. Emma Bassth and Paul Schwarz were admirable as *Magdalena* and *David*. Mr. Blech conducted and his men gave evidence of vast improvement in every way. The audience was a large one and most of its members remained from one o'clock till after six. J. A. H.

The Week of Opera at the Metropolitan

[Continued from page 5]

The other feminine members of the cast had only a phrase or two to occupy them.

Adamo Didur drew a characteristic portrait of the ridiculous major-domo, *Don Eligio*, and tried to make his music more effective than it was. Giacomo Lauri-Volpi gave something of juvenility to the part of *Pedro*, and sang it, for the most part, very agreeably, with some exceptionally good tones in the love music of the final scene. Angelo Bada, as the young painter, *Tonio*, presented another of his admirable minor studies. The lesser male parts were adequately cared for, though the singing of Italo Picchi as the gipsy chieftain might have had more of steadiness and tonal quality.

The surprise of the performance was the *Lucio* of Armand Tokatyan, whose Metropolitan debut (save for a Sunday night concert appearance) was made on this occasion. Not only did the young Armenian tenor disclose a voice of good quality, musically used, but he brought to his part a gift for comedy that was of no small service to the opera. There was something fascinating in his lightness of foot, and his antics after his lively first-act air prompted the thought that the Broadway musical comedy managers may soon be bidding for him.

Mr. Moranzoni, who prepared the opera, conducted it with evident sympathy and discrimination. The orchestra played richly and well. Mr. von Wymetal, who had charge of the stage, must be given the credit for a well-nigh flawless performance, with many effective details that were something other than routine.

The new settings, by Antonio Rovescalli of Milan, had character, atmosphere and beauty, without departing from the conventional. The costumes, throughout, were sumptuously fine.

OSCAR THOMPSON.

Alda in "Bohème"

Replacing Delia Reinhardt, who is still indisposed, for the second time in a fortnight, Frances Alda was again heard as *Mimi* in "Bohème" on the evening of Feb. 12, the remainder of the cast including Beniamino Gigli as *Rodolfo*, Antonio Scotti as *Marcello*, Yvonne D'Arle as *Musetta*, José Mardones as *Colline* and Louis D'Angelo as *Schaunard*. Mr. Papi conducted. The performance was a spirited one and all the principals sang well. Mme. Alda was especially noteworthy in "Donde Lieta Usci" in the third act, and throughout the opera she invested the part with a dramatic significance she has not always given it. Her work was excellent in every respect. There was a capacity audience. J. A. H.

Other Operas at Metropolitan

In the afternoon, "Trovatore" was heard with Frances Peralta as *Leonora*;

Margaret Matzenauer as *Azucena*; Giovanni Martinelli as *Manrico*; Giuseppe Danise as *Di Luna*, and Italo Picchi as *Ferrando*. Mr. Papi conducted.

In the special performance of "Tosca" on Thursday afternoon, the cast included Maria Jeritza, Cecil Arden, Giovanni Martinelli, Antonio Scotti, Paolo Ananian, Pompilio Malatesta, Giordano Paltrinieri, Louis D'Angelo and Vincenzo Reschiglian. Mr. Moranzoni conducted.

"Rigoletto" was again a Galli-Curci opera the same evening, the popular prima donna appearing as *Gilda*, and the other members of the cast including Flora Perini, Grace Anthony, Myrtle Schaaf and Miss Grassi, and Giacomo Lauri-Volpi, Giuseppe De Luca, Léon Rothier, Angelo Bada, Italo Picchi, Millo Picco and Vincenzo Reschiglian. Mr. Papi conducted.

Beniamino Gigli, Rosa Ponselle and Giuseppe Danise were the "big three" of "Andrea Chenier" on Friday evening. Others appearing included Messrs. Didur, Bada, Malatesta, Ananian, Paltrinieri, Picchi, Reschiglian and D'Angelo, with Mr. Moranzoni at the conductor's desk. Mr. Gigli in the name part sang exceedingly well and his "Improviso" was the signal for a tremendous demonstration.

The cast for the Saturday matinee, "Thais," was the now familiar one headed by Maria Jeritza and Clarence Whitehill as the Alexandrian courtesan and the Cenobite monk respectively. Other parts were taken, as before, by Charlotte Ryan and Laura Robertson and Messrs. Harrold, D'Angelo and Reschiglian. Mr. Hasselmanns was the conductor.

Verdi's "La Forza del Destino" was given on Saturday evening for the first time this season. Rosa Ponselle repeated her admirable performance of *Leonora* and Manuel Salazar appeared with the company for the first time this year, taking the rôle of *Alvaro*. The other singers were Jeanne Gordon and Grace Anthony and Messrs. DeLuca, Mardones, Ananian, Paltrinieri, Malatesta, Reschiglian and D'Angelo. Rosina Galli and Giuseppe Bonfiglio headed the ballet. Mr. Papi conducted. J. H.-B. B.

Sunday Night Concert

A score of singers presented scenes from half a dozen operas at the Sunday evening concert on Feb. 18. The Balcony Scene from "Roméo et Juliette" was sung by Queena Mario, Henriette Wakefield, Armand Tokatyan and Paolo Ananian. Margaret Matzenauer, assisted by Curt Taucher and Edmund Burke, gave the Temple Scene from "Samson et Dalila"; Charlotte Ryan, Myrtle Schaaf, Orville Harrold, Adamo Didur and Millo Picco sang the Death Scene of *Valentine* from "Faust"; Mr. Didur gave the Coronation Song from "Boris Godounoff"; and Laura Robertson and José Mardones sang a duet from "La Forza del Destino." The orchestra under the leadership of Giuseppe Bamboschek played the Overture to "Orpheus" by Offenbach, Ponchielli's "Dance of the Hours," and the March from "Le Prophète." R. E.

Institute Awards Scholarships

Scholarships for the Carl Friedberg course in piano at the Institute of Musical Art have been awarded to Wyoneta Cleveland of Chicago, George Harold Morgan of Toledo and Edith Friedman of New York. The scholarships were given by the trustees of the Institute to the three contestants whose playing ranked the highest. Preliminary hearings by Dr. Frank Damrosch, director of the Institute, narrowed the number of contestants down to eleven, and from these Mr. Friedberg chose the winners. The course includes class lessons and demonstration recitals by Mr. Friedberg and also individual lessons.

Artists Appear in Town Hall Program

Anita Atwater, soprano, assisted by Mortimer Browning at the piano, and Margaret Nicoloric, pianist, gave a concert under the auspices of the International Serbian Educational Committee in the Town Hall on the evening of Feb. 15. Mrs. Atwater sang songs by Gluck, Bizet, and Verdi, and a group of folk-songs, and Mrs. Nicoloric played numbers by Cowells and Chopin. Dr. Rosalie S. Morton gave an address on "Songs That Conquer Death."

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Concerts and Recitals of the Week in New York

[Continued from page 36]

There were many admirable qualities in Mr. Schmit's playing, purity of intonation, technical facility and smoothness and continence of emotional expression. His sense of style and his excellent technical command of his instrument were shown to special advantage in the Bach Suite. Mr. Gruenberg's "Three Bagatelles," played for the first time on this occasion, proved to be welcome additions to the limited repertoire within which cellists have to live and move and have their being. They bear the titles "Chanson du matin," "Chanson à la Lune" and "A la Guitare," the second and third of the set being the most markedly modernistic. In the "Chanson du matin" the atmospheric effects assigned to the piano reduce the cello to a position of comparatively little importance, but the solo instrument comes into its own in the "Chanson à la Lune," a poetic conception finely expressed, while "A la Guitare" is a clever and exceedingly effective bit of genre writing. Mr. Gruenberg played the piano parts of his compositions and shared the recalls with the soloist. For the rest of the program Vladimir Brenner officiated as a highly competent accompanist. H. J.

Rubinstein Club, Feb. 13

With precision of attack, clarity of diction, a fine blending of tone and a full consideration for nuance and style, the Rubinstein Club woman's chorus presented an interesting and entertaining program at its second private concert of the season in the grand ballroom of the Waldorf-Astoria on Tuesday evening of last week under the bâton of William Rogers Chapman. Though influenza had depleted the ranks of the singers, those who were present proved an ensemble of almost ideal unity. Particularly admirable were "Evening Brings Rest and You," by F. H. Bishop, arranged by Louis R. Dressler, and "Friend," by Clara Novello-Davies, arranged by Carl Hahn. Marguerita Sylva, mezzo-soprano, was soloist, establishing exceptionally cordial relations with her audience in numerous light and merry songs. Mrs. Florence A. Otis, in the absence of the scheduled soloist, sang the incidental solo in Coleridge-Taylor's "Candle Lightin' Time," and the hearers insisted on a repetition of this wholly enjoyable and sprightly bit.

C. H. G., Jr.

Sara Sokolsky-Freid, Feb. 13

An entertaining evening of piano music, dance rhythms predominating, was provided for the enjoyment of many listeners by Sara Sokolsky-Freid at her annual recital in Aeolian Hall on Thursday of last week. Three compositions dedicated to the pianist by Guenther Kiesewetter were played for the first time in public. They were easy to listen to, clearly constructed, melodious; the Minuet from Sonata in E Minor had more of heavy-footed animation than formal grace; a Scherzo moved in hurried, march-like measures, sharply accented; the Prelude and Fugato, for right hand alone, led the single member over a strenuous course.

Mme. Sokolsky-Freid has the happy faculty of choosing concert numbers suited to her individual powers which, if neither wide nor profoundly deep, reward the hearer with grateful charm of tone and phrasing, as was manifested in works by Brahms and Schubert and in the exotic tonalities, contrasting in racial complexion, of two Polish dances by Rozycki and the "Andaluza" of de Falla. The program opened with Busoni's arrangement of the Bach Chaconne and closed with Liszt's Sixth Hungarian Rhapsody. R. F. R.

William Bachaus, Feb. 13

An all-Chopin program was given by William Bachaus at the Town Hall on Tuesday evening of last week. A happier medium for this pianist's individual style could hardly have been provided, though Mr. Bachaus' virtuosity did not find its most ideal medium in the opening number, the Sonata in B Minor. The work was given an interpretation abounding in contrasts, most marked

[Continued on page 41]

WASHINGTON HAILS CHICAGO SINGERS

Civic Opera Association Heard in Three Works—Club Gives Native Compositions

WASHINGTON, D. C., Feb. 17.—The Chicago Civic Opera Association closed a season of three performances under the management of Mrs. Wilson Greene at Poli's on Feb. 7. The organization opened with a brilliant production of "Aida" on Feb. 5, followed by "Tosca" and "Snégourotchka." The cast for "Aida" included Rosa Raisa in the title role, Charles Marshall as *Rhadames*, Virgilio Lazzari as *Ramfis*, Giacomo Rimini as *Amonasro* and Cyrena Van Gordon as *Amneris*. On Feb. 6 Mary Garden won first honors in the title rôle of "La Tosca," artistically assisted by Giulia Crimi as *Mario*, Georges Baklanoff as *Scarpia*, Vittorio Trevisan as the *Sacristan*, Lodovico Olivero, Désiré Defrère, and Kathryn Browne. The cast for the fantastic opera of "The Snow Maiden" included Edith Mason in the title rôle, ably supported by Cyrena Van Gordon and Angelo Menghetti.

The mounting of each opera showed careful thought. The chorus was excellent, with good attack and ensemble. The orchestra, under conductors Georges Polacco and Richard Hageman, gave artistic support to the singers. The ballet was delightful. The audiences were large and enthusiastic, including many Government officials and members of the diplomatic corps.

An evening of American composers was given at the headquarters of the League of American Pen Women, which is sponsoring the "American Music" movement. H. LeRoy Lewis, baritone, and director of the Lewis School of Musical Culture, gave fine interpretations of songs by LaForge, MacDowell, Rogers, MacFadyen, Guion, Hageman and Branscombe. George N. Thompson, pianist, was heard in a group of piano pieces by MacDowell. Willard Howe gave an interesting talk on the importance of having native composers on every public

program. A comprehensive list of American composers was presented and the audience informed of the present movement to spread the gospel of American music.

Jerome Williams, pianist, has returned from a successful recital at Norristown, Pa., where he played a group of his own compositions, including Nocturne in C Minor, Valse Brilliant, Danse Caprice, and Variations on a Theme in C Minor.

ROCHESTER HAILS VISITORS

Large Audiences Greet Mme. Homer and Daughter and Myra Hess in Recitals

ROCHESTER, N. Y., Feb. 17.—Louise Homer, contralto, and her daughter, Louise Homer Stires, soprano, were heard in joint concert at the Eastman Theater on Wednesday evening, Feb. 7. The event was one of the Furlong Series. The house was packed and much cordiality was evinced by the audience for both artists. Mme. Homer's matured style was disclosed in arias and songs, including many favorites of the audience. Mrs. Stires' appealing voice was heard to advantage in duets and solos. Several works by the contralto's husband, Sidney Homer, were given.

Myra Hess, pianist, was presented in the Friday Evening Series of chamber music concerts at Kilbourn Hall on Feb. 9 before a large and very enthusiastic audience. Miss Hess played with great beauty of tone and fine technique in a well-chosen program.

MARY ERTZ WILL.

WATERLOO, IOWA

Feb. 17.—The second number of the Artists' Course presented by the Ross Conservatory was given by Eva Gauthier, mezzo-soprano, in the auditorium of the East High School. Miss Gauthier's program, a part of which she sang in costume, included folk-songs of the Far East, classical numbers and songs by modern European and American composers. Frederick Persson was the accompanist. The Community Singers' Chorus, conducted by Albert Scholin, is now holding regular rehearsals. The

attendance has been so gratifying that Mr. Scholin expects soon to have the full quota of 250 voices.

BELLE CALDWELL.

Organize New Club in Pontiac

PONTIAC, MICH., Feb. 17.—Local representative musicians, with the assistance of Mrs. C. A. Goodspeed, president of Highland Park Musical Club, and Mrs. Theodore Otis Leonard, Jr., of Detroit, historian of the State Federation of Musical Clubs, has organized the Tuesday Musicales of Pontiac. Meetings are to be held in the members' homes the second and fourth Tuesday mornings of each month. The officers are Mrs. S. A. Kessell, president; Mrs. Oakley Wells, vice-president; Mrs. Lloyd Linton, treasurer; Mrs. W. Frederic Jackson, recording secretary, and Mrs. Robert Dawson, corresponding secretary.

MRS. W. F. JACKSON.

Winston-Salem Hears Gray-Lhevinne

WINSTON-SALEM, N. C., Feb. 17.—Estelle Gray-Lhevinne, violinist, was heard four times on Jan. 27, concluding the day with a three-hour recital in the First Presbyterian Church. With the exception of a few of her own poems, written to illustrate original music, she departed from her usual custom of giving explanatory talks. Among her other appearances was a short recital at Salem College, where her ability as an artist made a deep impression.

ROCHESTER, N. Y.

Feb. 17.—Florence Macbeth, soprano, and John Charles Thomas, baritone, were to have appeared in joint recital in the concert of the Paley Rose series given in the Eastman Theater on Jan. 31. At the last moment, however, word was received that Miss Macbeth was ill and would be unable to sing. Efforts to secure the services of a substitute were unavailing, so the entire program devolved upon Mr. Thomas. He made himself instantly popular through his fine singing and rich, colorful voice. William Janashek was his efficient accompanist.

MARTINS FERRY, OHIO

Feb. 17.—The choir of St. Luke's P. E. Church of Wheeling, Mrs. Flora Williams, director, repeated its performance of portions of "The Messiah" at the First Presbyterian Church. The choir was augmented to forty voices. Nan Smith, organist; David Daniels, violinist, and Mrs. Louis Lipphardt, pianist, played the accompaniments. The male soloists were Thomas Martin, Louis Lipphardt, J. B. Baum, A. A. Taylor, Walter Sadler, Will Samuels and M. Daniels. Women soloists included Tokeah Douds, Mrs. A. D. Wells, Mrs. Edward Stifel, Jessie Scott, Mrs. Carl Lang, Mrs. B. W. Redman, Mrs. Walter Teter and Mrs. W. E. Bowman. The audience was large and appreciative of the fine work of the singers.

EDWIN M. STECKEL.

JOPLIN, MO.

Feb. 17.—Toscha Seidel was heard in a violin program recently, in the second of a series sponsored by the Fortnightly Music Club. He was accorded a most enthusiastic reception and was recalled for several encores. Mr. Seidel, his mother and Francesco Longo, his accompanist, were special guests at the annual mid-winter dinner given by W. H. Calhoun's advanced piano class at his home in Carthage.

ALICE D. WARDEN.

Nevada Van der Veer, contralto, will be included among the soloists to be heard at the Halifax, Nova Scotia, Music Festival, on April 9, 10 and 11.

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CLEVELAND FORCES HEARD IN TORONTO

Oratorio Society's Programs Include Performance of "Elijah"

By W. J. Bryans

TORONTO, CAN., Feb. 17.—The Cleveland Orchestra visited Toronto for the annual concerts of the Oratorio Society on Feb. 5 and 6, and interest in these programs was also enhanced by the presence as one of the soloists of Ursula Greville, British soprano, who recently visited New York. The orchestra, at the first concert, played César Franck's Symphony in D Minor, Richard Strauss' "Don Juan" and the Prelude to "Mastersingers," and a chorus of more than 200 voices, with the orchestra, was heard under the baton of Dr. Edward Broome in Cyril Jenkins' "Silent Land." An unaccompanied chorus by Doctor Broome,

"Evening," was also sung. Miss Greville, who gave two solos, was recalled several times.

"Elijah" was sung on the evening of Feb. 6 with fine effect. The soloists were Miss Greville, soprano; Mary Jordan, contralto; Ernest Davis, tenor, who appeared as substitute for Arthur Hackett, and Norman Joliffe, bass-baritone, all of whom were vigorously applauded. The choir was particularly successful in the Baal scenes, and among the concerted numbers the trio "Lift Thine Eyes," sung by Miss Greville, Jean McLean and Miss Jordan, and the quartet, "Cast Thy Burden," were notable.

A concert for the school children was given in the afternoon by the Cleveland Orchestra, under the leadership of Arthur Shepherd, assistant conductor. This concert, arranged by Duncan McKenzie, Director of Music in the Toronto Schools, drew an audience estimated at 2500 children. Before the concert in-

struments from the various sections of the orchestra were played upon for a few measures and the children were asked to name them.

The fourth annual concert of the Scottish Chorus, conducted by George Neil, was given at Massey Hall on Feb. 7. This chorus shows continued improvement and its work in this program manifestly pleased the audience. Mr. Neil's tenor voice was admirably suited in two songs, and Regina C. Rogers, soprano, and Ethel Evans, violinist, were also applauded for their solos. Jessie Morrison Dick, as pianist for the choir, and Annie McKay, as accompanist, assisted materially in the success of the concert.

The fourth annual concert of the Victoria College Glee and Choral Club was given at Convocation Hall on Feb. 7. The Choral Club is composed of fifty-nine women and the Glee Club of forty-seven men, and they sang effectively under the leadership of E. R. Bowles.

SOKOLOFF WINS LAURELS AT FESTIVAL IN ONTARIO

Reed Miller Soloist in Liszt Work with
Elgar Choir of Hamilton, Under
Hewlett's Baton

HAMILTON, ONT., Feb. 10.—The Elgar Choir gave its annual festival, the first under its new conductor, W. H. Hewlett, on Feb. 8 and 9. Liszt's "Thirteenth Psalm" was the principal number given by the organization, in which Reed Miller was the tenor soloist. The Cleveland Orchestra, under Nikolai Sokoloff, was heard in three programs of the festival.

Mr. Miller made a most favorable impression in a program which included arias from Mendelssohn's "Elijah" and Gomes' "Salvator Rosa" and songs by Strickland and Rogers. The choir gave good performances of Elgar's "Dance from the Bavarian Highlands" with the orchestra and Rachmaninoff's unaccompanied "Hymn of the Cherubim." Nellie Hamm was the piano accompanist.

The playing of the Cleveland Orchestra won most enthusiastic comment. In the first concert by the organization colorful and appealing readings were given by Mr. Sokoloff of Wagner's "Meistersinger" Prelude; an air from Bach's Suite in D; two movements from Rachmaninoff's Second Symphony, played here for the first time; Brahms' Hungarian Dance, No. 5, and Grainger's "Shepherd's Hey."

The program for the evening concert, on Feb. 9, included two movements from Tchaikovsky's "Pathétique" Symphony and the "Tannhäuser" Overture by the orchestra.

Kansas City Little Symphony Gives Concerts in Wellington

WELLINGTON, KAN., Feb. 17.—The Little Symphony of Kansas City, conducted by N. de Rubertis, recently gave concerts in this city and in Topeka, Wichita, Hutchinson, McPherson, Caldwell and Lindsborg. An inspiring afternoon concert for children of the schools was given in Wellington on Feb. 8, preceded by ten days' instruction in appreciation by Ina Hyde, the new supervisor of music. The Lions' Club made up a fund for children whose parents could not afford to buy admissions. The evening concert was marked by fine playing by the organization of twenty musicians. It is hoped to arrange a series by the Little Symphony next season.

KATHRINA ELLIOTT.

VANCOUVER, B. C.

Feb. 17.—In her first appearance in this city at St. Andrew's Church on the evening of Jan. 22, May Peterson, soprano of the Metropolitan Opera Com-

pany, with the assistance of the Masonic Choir, gave pleasure to a large and interested audience. The clarity and appealing quality of Miss Peterson's voice were best demonstrated in Debussy's "Nuit d'étoile" and Alfvén's "Skogen Sover," while its flexibility and sureness of tone were admirably exhibited in Dalcroze's "Le coeur de la mie," which she sang with great delicacy. Other composers represented on her program were Handel, Thrane, Bax, Hueter, Glen, Watts, MacFadyen and Grant-Schaefer. Miss Peterson was obliged to repeat "Mr. Robin," by Katherine Glen, and "Wings of Night," by Wintter Watts, and also gave several encores, including "At the Well," "Oh, Whistle an' I'll Come to You, My Lad," "Last Rose of Summer," "Comin' Thru' the Rye," and "Cuckoo Song," the latter given twice. The Masonic Choir under the leadership of Andrew Milne was heard in two groups of songs. Charles Tochette provided excellent accompaniments for Miss Peterson and Maurice Taylor performed a similar service for the choir.

WHEELING, W. VA.

Feb. 17.—Guy Maier and Lee Pattison were heard by a large audience in a two-piano recital at the Court Theater on Jan. 23. The event was given under the auspices of the University Club, J. Harold Brennan, manager.

EDWIN M. STECKEL.

Florence Ferrell, soprano, will fulfill engagements in the near future in Taunton, Boston, Brockton, Newburyport, Marblehead and Winchester, Mass., and in Newport, R. I., and Augusta, Me. Several of these are return engagements from last season.

LIMA CLUBS ACTIVE

Music by Mrs. Beach and Mrs. Cable
Featured—Elks Aid Kiwanis

LIMA, OHIO, Feb. 17.—An interesting program given by the Music Club at Memorial Hall recently included several numbers composed by Mrs. H. H. A. Beach and Rhea Watson Cable. Blanche Numan Baxter, president of the club, and Esther Lynch sang some of Mrs. Beach's songs, and Leona Feltz, pianist, played Mrs. Cable's "Moods" and "The Sea." Mrs. T. R. Schoonover and Mrs. J. Robb Meily also sang. Mary Kathryn Roby was accompanist. Luah M. Butler related her meeting with Mrs. Beach at Chautauqua, N. Y.

The Elks' Chorus of Lima, comprising twenty-five members, recently visited Ottawa, Ohio, to sing at an entertainment organized by the Kiwanis Club of that city. Pauline Wemmer Gooding, soprano, and James Allan Grubb, tenor, were soloists with the chorus at this concert.

Mr. and Mrs. Grubb are to leave in March to reside in Denver, Col. They will be very much missed in musical circles here. Mrs. Grubb is a pianist and organist.

Mr. and Mrs. Branson Harley Holmes, who have removed to Cleveland, were the guests of Lima musicians at a farewell at the Hotel Argonne. Mr. Holmes, a lawyer, is also a violinist, and intends to occupy a "guest" chair among the first violins in the Cleveland Orchestra under the baton of his friend Nikolai Sokoloff. Mrs. Holmes is a singer, and a sister of Edna de Lima of New York.

H. EUGENE HALL.

Frieda Klink, contralto, will sing in a performance of Mendelssohn's "Walpurgis Night," to be given at the Worcester Festival on May 9, and in a miscellaneous concert program on the following day.

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Currents in the Musical Stream

[Continued from page 3]

nothing when one bears in mind that had it not been for Rimsky-Korsakoff's great and beautiful deed, the orchestration of "Boris," this *chef d'oeuvre* of world art would possibly be lying dead in a collection of manuscripts. It should never be forgotten that Rimsky-Korsakoff's amazing orchestration increased the strength and the value of this music to an unmeasurable extent. It would not be bold to assert that Rimsky-Korsakoff orchestrated "Boris" better than some of his own operas. The orchestral score of "Boris" is one of the marvels of the world.

A Russian "Parsifal"

Boris de Schloezer, Scriabine's brother-in-law, and one of the best writers on contemporary music, discusses in the *Revue Musicale* one of Rimsky-Korsakoff's best works unknown to the West, "The Legend of the Holy City of Kitezh," the so-called Russian "Parsifal." Mr. de Schloezer, in a comparative analysis of these sister-operas, makes an interesting juxtaposition of the Western and catholic idea of evil which is absolute and unforgivable, and of the Eastern conception of sin as a passing evil and having its blessings. In Rimsky-Korsakoff's opera the traitor *Grishka*, who led the Tartars to the Holy City Kitezh, undergoes all tortures of repentance and abhorrence of his deed and he is finally forgiven by *St. Fevronia*, patroness of the city, and taken into paradise.

It is gratifying to see that the Western world is afforded a closer and deeper knowledge of the Russian creative soul through such channels, but it is a pity to see that one must merely write about the really great Russian musical works; that they are never presented.

What does the Western world really know about Rimsky-Korsakoff and his music? They know "Scheherazade," which has become a commonplace because of its many mediocre performances. The world does not know at all the real Rimsky-Korsakoff, the author of the beautiful and most poetic cantata "A Page from Homer"; of the marvelous opera "King Magician" ("Kastchei"), a pearl of the world art, and so on. It does not know that this austere looking man, somewhat dry in his literary utterances and dealings with the outside, the man who is depicted today as "Professor Rimsky-Korsakoff," was a great poet and a dreamer with much of inner tenderness and humanity. The writer of this note knew Rimsky-Korsakoff intimately and has the more right to insist that those banalities should be dropped.

L. S.

ATLANTIC CITY, N. J.

Feb. 17.—Carlo Ferretti, operatic baritone, made a good impression at the concert given at the Ambassador on the evening of Feb. 12, in conjunction with the Ambassador Artist Ensemble. The large audience applauded the singer enthusiastically in the Prologue from "Pagliacci" and the "Toreador Song" from "Carmen." The Junior Crescendo Club held its monthly meeting on Saturday, Feb. 10, in the chapel of the First Presbyterian Church. Those who appeared on the program were: Caroline Oppenheimer, violinist; Nell Sachse and Matilda Masino, cellists; Marguerite Schwickerath, pianist; Marion Sawyer,

vocalist; Rosalie Bergowitz, Mary Leeds and Lena Sechinsky, pianists. The concert was under the direction of Mary Lawrence. The newly formed Schubert Musical Club, under the direction of Nora Lucia Ritter, gave its first concert on Feb. 12, in Vernon Room of Haddon Hall. Mrs. Robert L. Warke was the accompanist. Solos and ensemble numbers were given. The Zimmer Harp Ensemble composed of Nellie Zimmer, Adele Grayes and Carolyn Rice, together with Raymond Simonds, tenor, gave a delightful musicale recently in the auditorium of the Atlantic City High School under the auspices of the Board of Education. Evan Prosser, tenor; Powell Evans, baritone; Helen McAvoy, contralto, and Mary Miller and H. Kerstetter, sopranos, appeared in a musicale in the First Baptist Church. The feature of the program was the singing of Gaul's sacred cantata "Ruth."

VINCENT E. SPECIALE.

Ethelynde Smith Has Active Season

Ethelynde Smith, soprano, is now fulfilling engagements on the return trip of her trans-continental tour, which started shortly after the first of the year. She was scheduled to appear as soloist at the mid-winter concert of the Apollo Club, Salem, Ore., Feb. 14, and to give a recital in Aberdeen, Wash., Feb. 16. On Feb. 19 she was heard at a concert given under the auspices of the Mu Zeta Chapter of Mu Phi Epsilon at Whitman College, Walla Walla, Wash. She was to fulfill a return engagement at the State College of Washington, at Pullman, on Feb. 22, and will give a recital at the State Normal School, Cheney, Wash., Feb. 26. Her March bookings include an appearance as soloist with the Spokane Symphony Orchestra, Spokane, March 4; recitals at Dakota Wesleyan University, Mitchell, S. D., March 8; Carleton College, Northfield, Minn., March 11; return engagement from last season at Gettysburg, Pa., March 19; Hanover, Pa., March 20, and before the Music Club, Hickory, N. C., March 23.

Cadman and Tsianina Heard on Coast

Charles Wakefield Cadman, pianist and composer, and Princess Tsianina, mezzo-soprano, who were heard in a series of concerts in California in January, have been greeted everywhere with enthusiasm, and in a number of cities many persons have been turned away. Following their appearances on the Pacific Coast, they will begin a series of seventeen recitals in the South in El Paso on March 5, concluding their season with a concert in Cleveland late in April. They will have fulfilled more than seventy engagements in twenty-eight different states during the season.

Münz Pays Visit to Havana

Mieczyslaw Münz, pianist, who has given two New York recitals this season besides appearing as soloist with the New York Symphony Orchestra, sailed for Havana on Feb. 7, to be gone until the latter part of the month. While in Cuba he will probably be heard in several recitals. Mr. Münz has been engaged to appear as soloist with the New York Symphony Orchestra at Cornell University, Ithaca, N. Y., on March 13, on which occasion he will play Liszt's Concerto in A.

GREELEY, COLO.

Feb. 17.—The regular meeting of the Fortnightly Musical Department of the Greeley Women's Club met Feb. 12 at the residence of Mrs. Lloyd Neill. The

evening was devoted to contemporary composers and poets in their relation to one another. A brief paper on the subject by Mrs. Neill was illustrated by a program given by Margaret St. Vrain Sanford Neill, soprano, and Ruth Baker Thompson, contralto; Helen Leach, contralto; Mildred Lininger, soprano; Mrs. Charles Southard, pianist, and Mrs. Carrie Woodruff Sutphen, mezzo-soprano. Accompaniments were played by Mrs. Southard, Helen Leach, and Mrs. Frank P. Matthews.

MARGARET SANFORD NEILL.

TUCSON, ARIZ.

Feb. 17.—Efrem Zimbalist, violinist, was heard on the evening of Feb. 8. "An Evening in Spain," conducted and sung by Anita Post, was featured by the Saturday Morning Musical Club. Miss Post made a special study of Spanish music last summer, which she spent in that country. Her voice is a fine coloratura soprano. William Arthur Sewell, director of music in the public schools, is rehearsing the High School Band in Mozart's "Jupiter" Symphony, which he has rewritten for the young players.

LOIS CORNELL.

MCALISTER, OKLA.

Feb. 17.—The executive board of the Oklahoma Federation of Music Clubs met at the home of Mrs. R. H. Mathews recently. In the absence of Mrs. Dennis Wilson of Miami, Mrs. Mathews, the vice-president, presided. Plans were made for the State meeting to be held in Shawnee on April 16-19. Helen Knowles was made chairman of the program committee. Mrs. John Peacock of Tulsa read the treasurer's report. The necessity of organizing Junior and Juvenile clubs and choruses was stressed. Music memory contests will be held in connection with all schools. A feature of the April convention will be the choral concerts given by representatives from every club in the State. A reception for visitors to the Federation meeting was given by Mrs. W. B. McAlester. Mrs. P. D. Watson was in charge of the program, in which Mary Rose, Vera Williams, Mrs. John Peacock, Dorothy Beaty, Mrs. H. H. Hudlow, Dorothy Thorne, Lavanche Alexander, Mrs. Garvin Lowery and Ophelia Wilwee participated.

DELLA TULLY MATTHEWS.

Dallas Hears Paderewski in Recital

DALLAS, TEX., Feb. 17.—Ignace J. Paderewski was presented in recital before a great audience at the Coliseum on Feb. 5. The ripened art of the pianist was well disclosed in a program which included Beethoven's Sonata, Op. 57, and a Chopin group. The recital was under the local management of Harriet Bacon MacDonald and Mrs. Wesley Mason. MRS. C. E. BEHREND.

Rosing Lectures at Cornish School

SEATTLE, WASH., Feb. 17.—Vladimir Rosing, tenor, who is now on a tour of the Northwest, gave a lecture before the pupils of the Cornish School while in Seattle. More than 150 students heard the singer in a two-hour lecture on his philosophy of art, in the course of which he stressed simplicity and truthfulness and scored artificiality, particularly in opera.

SPOKANE, WASH.—Mozart Sonatas in two-piano arrangement, played by Mary Mabel Morris, Elizabeth Crawford and Sadie Jacobs, were features of a recital by the pupils of Augusta Gentsch in Sherman Clay's hall.

OKLAHOMA CITY, OKLA.

Feb. 17.—The Paderewski concert at the Coliseum, broke all box office records in Oklahoma City. Every seat in the large hall was taken and chairs were placed in the aisles. The program was confined to Mendelssohn, Schumann, Chopin, Beethoven and Liszt. The artist was most gracious in responding to encores, and at the end of the concert added three numbers. The concert was under the local management of Hathaway Harper.

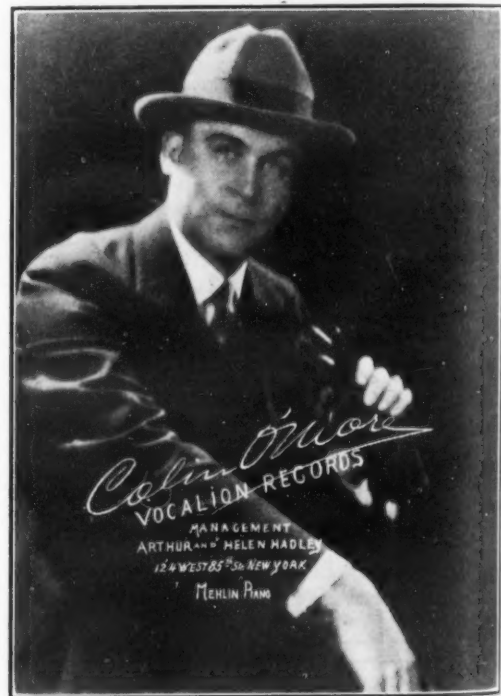
C. M. COLE.

WEATHERFORD, TEX.—At an entertainment given at the residence of Mrs. W. Y. MacKenzie, by the Daughters of the Confederacy, honoring the birthdays of Generals Lee and Jackson, much interest was aroused by the presentation of a dramatized picture of the Old and the New South, under the direction of Mrs. T. P. Everett. Southern songs by the U. D. C. choir, led by Bess Haney Luke, numbers by the Pythian Girls' Mandolin Club were received with enthusiasm.

OKLAHOMA CITY, OKLA.—Pupils of Bernice Rice heard in a recital in her studio were Sara Frances Ausbury, Vera Wigger, Emily Gouldelock, Virginia Billups, Vernon Prest, Lenore Williams, Edna Hardin, Wilma Baker, Ione Dodson, Helen Woodward and Helen Johnson. Sara Scott, pianist; Mrs. Vaile McIntyre and Mr. Nelson, vocalists, were the soloists at a meeting of the Pianists' Club, held in the studio of Mr. and Mrs. McIntyre.

MCALISTER, OKLA.—A music memory contest similar to the one that was so successful last year, will be conducted in the schools of the city under the direction of the supervisor, Professor A. Siebs. Mrs. Grace Brown and Miss Crane. The Music Department of the Fortnightly Club will cooperate with the school authorities by offering prizes.

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New York Concerts and Recitals

[Continued from page 37]

between the tonal suavity of the Largo and the dynamic vigor of the Finale. A group of shorter pieces gave the pianist an opportunity for display of sensuous tone and brilliantly effective technical feats. In addition to the performer's own arrangement of the Romance from the E Minor Concerto, there were given the Berceuse, Preludes in F and D Minor, a Polonaise and a Nocturne in F Sharp Minor, the last very beautifully done; a Barcarolle; Prelude in E Flat; Valse, Op. 34, No. 1; Impromptu in G Flat, and three Etudes.

R. M. K.

Sinsheimer Quartet, Feb. 13

The Sinsheimer Quartet was heard in a concert that had been previously postponed, in the Wurlitzer Hall on Tuesday of last week. The organization, familiar to New York concert patrons, confirmed previous impressions of its ability and excellent training under its leader, Bernard Sinsheimer. The program included three numbers of satisfying contrast, Beethoven's C Minor Quartet, Op. 10; Schumann's Quartet in A, and Glière's Theme and Variations. The organization played with considerable precision and balance, good tone and, above all, with refreshing vigor. The members of the quartet, in addition to its leader, are: Michael Bernstein, second violin; Robert Toedt, viola, and Laszlo Shuk, cellist. The concert was one of a series of four being given by the organization this season.

R. M. K.

Bronislaw Huberman, Feb. 13

Bronislaw Huberman was greeted at his recital in Carnegie Hall on Feb. 13 by an enthusiastic audience. The program opened with Schubert's rarely played Fantaisie in C, Op. 159, a composition that suffers from undue length. Mr. Huberman, however, presented the work with conviction and with it made an auspicious start on what proved to be an evening of violin playing of an unusually high order. Nothing that he did later was finer than his performance of the Bach Sonata in G Minor for violin alone, an inspiring performance on a broad scale and breathing an intimate sympathy with the spirit of the different movements of the work. The Saint-Saëns Concerto in B Minor, too, glowed with temperamental warmth, the final Allegro being played with an impetuous sweep that was irresistible. His playing of Wilhelmj's transcription of Schubert's "Ave Maria" was less effective. The Sarasate arrangement of

Chopin's E Flat Nocturne was beautifully sung, however, while the concert-giver's own transcription of the Chopin waltz in C Sharp Minor was interesting. A scintillating performance of Paganini's "La Clochette" brought the recital to a close, but a list of extra numbers had to be added. Paul Frenkel was the accompanist.

H. J.

Paul Reimers, Feb. 14

Lieder singing had a worthy exponent at the recital given by Paul Reimers in the Town Hall on Wednesday evening of last week. In particular six songs by Hugo Wolf were admirably done; songs whose gamut of sentiment, ranging from the fervid "Benedict die seel'ge Mutter" to the sportive "Auf dem grünen Balcon" was heightened by ease and felicity of utterance. So much was to be expected of Mr. Reimers by those who have followed his career during the past decade, and a numerous and appreciative audience greeted him.

The program, diverse in character and mode of delivery, brought into play talents that inclined one to forget limitations of vocal strength. Songs in English followed the German lyrics. Tagore's intriguing "When I Bring to You Colored Toys," to music by Carpenter, was fancifully expressed. The naïveté of the same composer's musical version of the Chinese "Water Colors" won a demand for repetition. Versified treasure ships of Oriental seas in Masfield's "Cargoes" were rollickingly discoursed to the music of Tom Dobson. There were French songs, too, by Fauré, Hahn, Szulc, Chabrier and others, all engagingly sung. The accompaniments of Frank Bibb were in excellent accord with the singer's every inflection, deserving the special recognition received.

R. F. R.

Nevin and Milligan, Feb. 15

Olive Nevin, soprano, and Harold Vincent Milligan, pianist, appeared in the Town Hall on Feb. 15, in one of the interesting recitals in which they portray various periods of American song. They began with numbers by Francis Hopkinson, who flourished in the latter half of the eighteenth century, two of his graceful melodies, "My Days Have Been So Wondrous Free" and "O'er the Hills" being chosen with songs by P. A. Von Hagen and Victor Pelisser to illustrate the early days of the music of this country. Miss Nevin, who sang in costumes of the periods under review, used a voice of sweet quality very expressively, and Mr. Milligan was a talented accompanist. His introductory talks were a notable feature of the concert, for he showed a good platform manner, and was greatly assisted by an entertaining sense of humor. Two songs of Stephen Foster, "I Dream of Jeanie" and "Katy Bell," illustrated the second period, and Miss Nevin, discarding the crinoline of mid-Victorian days, appeared in modern evening dress for the two following groups, which were chosen from music of the last half of the nineteenth and the present century, and included numbers by Ethelbert Nevin, MacDowell, Mrs. H. H. A. Beach, Horatio Parker, Gena Branscombe, Philip James, Wintter Watts, Marion Bauer, and Mr. Milligan. The large audience insisted upon several recalls.

P. J. N.

Cecilia Guider, Feb. 15

Cecilia Guider, soprano, was heard in Carnegie Hall on Thursday evening of last week. The singer displayed a cultivated voice of substantial volume, but the numbers offered were for the most part of light musical texture, which suggested that the soprano might be heard more propitiously in a less spacious hall. Guiseppa Adami, violinist, was assisting soloist. The piano accompaniments were competently played by Frederic Persson.

R. F. R.

Frederic Lamond, Feb. 15

An interested audience assembled in Aeolian Hall on Thursday evening of last week to hear Frederic Lamond, the Scottish pianist of a long Continental career, in his first recital of his present visit here.

The first number, the Brahms Variations on a Theme by Paganini, was not a particularly happy choice for an opening number, but it attested the absolute self-mastery of the pianist to choose for his introduction to his audience a work that ranks as one of the most formidably difficult compositions in the literature of the piano. Mr. Lamond played the work in its entirety, making a brief pause between the two parts, and proved that the technical involutions in which Brahms took such diabolical glee in devising his highly complex variations on Paganini's innocuous theme had no terrors whatsoever for him.

It was in Beethoven's "Appassionata" Sonata, however, that he gave one of the most memorable performances heard here in many a long day, a performance amply justifying the reputation he has long enjoyed in Europe as a pre-eminent Beethoven interpreter. It was a reading conceived on a heroic scale, essentially noble and massive in its architectural details. The first movement was taken somewhat faster than is customary and made much more truly impassioned, the little groups of repeated notes being given a biting, trenchant accent pregnant with tragic significance. The second and third movements proceeded on the same lofty level, completing a performance that was profoundly moving from beginning to end and pointed with climaxes of an electrical power overwhelming in effect.

Less satisfying because too rugged was the artist's playing of the Chopin Sonata in B Flat Minor. It was read too much in the same spirit as the "Appassionata" and in consequence thereof, suffered from too vehement a manner of utterance, especially the Scherzo, which was made too violent and uncompromising. The Funeral March was individual in its massive effect, but the last movement lacked the haunting eeriness of ghostly whisperings it seeks to express. The Berceuse, however, which followed the Sonata, was more Chopinesque in spirit and of it Mr. Lamond gave a subdued and delicate performance, while Glazounoff's ornate Miniature, Op. 43, was played with delightful lightness and fleetness of finger. After Liszt's "Ronde des Lutins" the highly embellished Tarentelle of the same composer was transfigured with an astounding virtuosity that completely brought the audience to the artist's feet and evoked clamorous demands for extra numbers. More Liszt followed, the third, "Liebestraum," one of the "Soirées de Vienne" transcriptions and finally the D Flat Etude.

H. J.

Flonzaley Quartet, Feb. 16

Thanks to a bequest of \$50,000 from the late Annie Louise Cary (Mrs. C. M. Raymond), the People's Symphony Concerts Auxiliary Club has been enabled to resume, after an interval of two years, its beneficent work of bringing the best chamber music to students and workers at minimum prices; and the second concert of its present season was given in the Municipal Auditorium of the Washington Irving High School, on Friday evening last, by the Flonzaley Quartet. Arnold Bax's Quartet in G, a rare combination of tunefulness and modern harmonization and altogether the finest new work of its kind heard in New York in many a day, opened the program and was received with such a demonstration of approval that, after four recalls, the players were forced to give an encore. Beethoven's E Minor Quartet, Op. 59, No. 2, also evoked an insistent demand for an extra, as did the final group, comprising Frank Bridge's "Londonderry Air" and Joseph Speaight's captivatingly prankish "Puck" (from "Shakespearian Fairy Characters"). About 2000 persons heard the concert with rapt attention and unmistakable evidence of keen delight.

G. W. H.

Biltmore Musicale, Feb. 16

Ina Bourskaya, Russian mezzo-soprano, who has appeared with the Chicago Civic Opera Association and who is also on the roster of the Metropolitan, sang for the first time in New York at the Biltmore Musicale Friday morning, when she shared the program with Louis Graveure, baritone, and Jacques Thibaud, violinist.

Mme. Bourskaya, who is a woman of imposing stature, brought to her numbers an organ of much power and

breadth, rather darkly colored and exhibiting some of the tonal characteristics by which Russian voices can usually be identified. It was freely and easily produced with brilliant high tones that were rather more musical than low ones. It seemed essentially a voice for the operatic stage. The mezzo sang the familiar air from Tchaikovsky's "Jeanne d'Arc" and followed this with the Song of Lel from "Snégourotchka." In a later group were songs by Tchaikovsky and Glière.

Mr. Graveure's magnetic and vital art vivified Moussorgsky's "Seminarist," which not even Chaliapin sings better; Handel's "Ombra mai Fu," Massenet's "Elégie" and the air, "Vision Fugitive," from "Hérodiade." A second group was devoted to songs in English. The baritone's pianissimo was particularly lovely in the Handel air.

Mr. Thibaud's patrician style and sensitive tone made of the Schubert-Kreisler "Moment Musical" a morceau of rare beauty, and there was much that was superior in his playing of the Pugnani-Kreisler Préludium and Allegro and the Saint-Saëns Introduction and Rondo Capriccioso. Each of the artists was called upon to give extras. Accompanists were May Fine, for Mme. Bourskaya; Arpad Sandor, for Mr. Graveure and Charles Hart for Mr. Thibaud.

O. T.

Ossip Gabrilowitsch, Feb. 17

Ossip Gabrilowitsch, at his recital in Aeolian Hall last Saturday afternoon, showed that he had arrived at a point in his piano playing when maturity, experience, musicianship and artistry combined to overlay a highly developed technique with qualities of rarer excellence. His program made no concessions to the departures of the younger generation, nor was there pabulum for the sensationally inclined. Rather it stressed again the supremacy of the three B's in Bach's Prelude and Fugue in B Flat Minor from the first volume of the "Well-Tempered Clavichord," Beethoven's Sonata in D, Op. 10, a group of two Intermezzi and a Rhapsody by Brahms with Handel's Theme and Variations in E, Schumann's Sonata in G Minor and a Mazurka, Nocturne and Scherzo by Chopin thrown in for good measure.

Mr. Gabrilowitsch is a thoughtful yet emotional pianist who uses a mellow, clinging legato touch that is all too infrequently heard in this day of brilliancy and dash, yet he avoided the more turgid phases of Brahms and the sentimental allurements of Chopin. He showed himself to be something of a miniaturist, painting his pictures with nice regard to detail and flashes of rich color, never allowing his technique to obscure the finely drawn musical outline. It was notable playing by a ripe and scholarly artist.

S. D.

Lotta Van Buren, Feb. 17

A clavichord program by composers of the eighteenth century was given by Lotta Van Buren in appropriate costume, at the Abigail Adams Mansion in East Sixty-first Street, on Saturday morning. The recital was especially designed to interest children, but proved as fascinating for adults. The list included so rare an item as an Air and Variations and Five Little Menuets composed by Mozart between the ages of three and six, and a Capriccio done by Bach "upon the occasion of an older brother's going away." The latter engaging work had movements appropriately subtitled as follows: Adagio—"The pleading of his friends urging him not to take the trip." Andante—"They imagine harm might befall him while away." Adagio assai—"The lament of all his friends." Poco Allegro—"The song of the postillion." Allegro—"A fugue, imitating the horn of the postillion." In four shorter pieces composed by Bach's sons, and a Sonata by Baldassaro Galuppi, immortalized by Browning, Miss Van Buren proved a charming performer upon her quaint and rarely heard instrument.

R. M. K.

Mary Browne, Feb. 17

Mary Browne, mezzo-soprano, made her first appearance as a recital artist before a New York audience in Aeolian

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Events of the Week in New York Concert Halls

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Hall on the afternoon of Feb. 19, with Carl Deis at the piano. Miss Browne's voice is one of fine quality and excellently trained, being unified throughout and well controlled in the matter of breath. Her program, mostly of German classics by Schumann, Brahms and Wolf, with a song by Werner Josten and one by Lodewijk Mortelmans, and an English group, was an exacting one that would have taxed the resources of a veteran singer. Miss Browne approached it in serious style and presented its separate numbers with dignity. It must be said, however, that her singing was lacking in variety both in the matter of tone color and interpretation. While not a finished performance, the recital was of interest on account of the beauty of the singer's voice and her obviously good intentions, and maturer experience will undoubtedly remedy the deficiencies at present noticeable. J. A. H.

London String Quartet, Feb. 17

Another of its fine concerts was given by the London String Quartet in Aeolian Hall on Feb. 17, when the program was made up of three quartets: Beethoven's in A, Op. 18, No. 5; Schubert's in C Minor, and Frank Bridge's "Bologna," in E Minor. This program had been postponed from Jan. 4, through the illness of James Levey, first violin. Mr. Beckwith, as at the first concert, took Mr. Levey's place with the other three artists, Thomas W. Petre, second violin; H. Waldo Warner, viola, and C. Warwick Evans, 'cello.

The genuine warmth of emotion, sense of form and rhythm, and exquisite tone-shading which invariably distinguish the playing of these musicians were again amply in evidence on this occasion. Now and then, it is true, Mr. Beckwith did not fit in completely with his surroundings. His tone occasionally suffered, and more than once a certain stridency was detected in his ensemble work. But these flaws were so infrequent that they could not disturb the sense of keen enjoyment derived from the beauty of melodic contour, the richness of the full harmonies, the matured power of expression, and the accuracy of balance, in all that the quartet did.

Nothing could have possessed greater charm or delicacy, for instance, than the Menuetto of the Beethoven Quartet; and the Andante Cantabile, with its delightful interchanges of figures and its superb modulations, was also very fine. The Schubert Quartet, in one movement, in which the melodious subject was admirably enunciated by the first violin, aroused so much applause that an encore had to be given, Bridge's setting of "Sally in Our Alley" being chosen.

Bridge's Quartet was played with all the poignancy which its boldly-scored themes demand. In this work, wherein modern tendencies are allied with classic beauty of form and expression, the composer has written a striking contribution to the literature of chamber music, and its eloquence evidently made a deep impression upon the audience. The slow movement was singularly powerful in its appeal, while the agitated finale was brilliantly played. The artists were repeatedly recalled by the large audience, and two encore numbers had to be given. P. J. N.

MacDowell Club, Feb. 18

In spite of the severe weather, a large audience of musicians and music-lovers assembled in the MacDowell Gallery, on the evening of Feb. 18, to hear the program of British Chamber Music arranged by the music committee of the MacDowell Club.

The Quintet in A Minor by Elgar had its second New York performance on this occasion, the New York Chamber Music Society having played it earlier in the season. It is a very interesting work, not too obtrusively modern, and it was played with spirit and understanding by Katharine Bacon, pianist; Edouard Dethier and Winifred Merrill, violinists; Karl Krauter, violist, and William Durieux, 'cellist.

The Phantasy, for violin, viola, 'cello and piano, by Frank Bridge, proved to be a delightful work. It is an earlier composition than the Quartet just played

by the London String Quartet. It received excellent treatment at the hands of these capable artists.

Between these chamber-music numbers Greta Masson, soprano, sang a group of songs by John Ireland and Norman Peterkin, presenting the various moods of the songs with sympathy and arch humor. At the close of the group she was compelled to add an encore. Rex Tillson accompanied Miss Masson. H. M. B.

Edna Thomas, Feb. 18

Edna Thomas, whose recital of Negro and Creole songs gave such pleasure last month, re-appeared in a similar program in the Belmont Theater on Sunday night. It is doubtful if anyone born north of the Mason-Dixon line can appreciate the almost photographic fidelity of Mrs. Thomas' Negro songs. Many artists have sung the Spirituals exceedingly well, but Mrs. Thomas reproduced every intonation of vowel, every impromptu *mordente* and even the yodeling whoops that only those who have heard this music done by its originators realize are its very essence. The street calls of the "Ti Marchands" of New Orleans were interesting, but of such a fragmentary nature as to have only slight musical significance. The Creole Negro songs, however, were very beautiful and some of them of delicious humor. Mrs. Thomas' short explanatory talks besides being illuminating, were of great charm. This artist is doing for the music of a period which ended in April, 1865, what Yvette Guilbert does for her French folk-songs, and in a sense she does it better for she has a very beautiful voice. J. A. H.

Erika Morini, Feb. 18

Erika Morini confirmed again in the Town Hall, last Sunday afternoon, her pronounced command of the violin. Her program, consisting of Tartini's "Devil's Trill" Sonata, Mozart's Concerto in A, a group of shorter pieces by Tchaikovsky,

Wieniawski and Zaraycki and closing with Paganini's "Moses" Fantasy, smacked somewhat of the technician's repertoire. Primarily it was not played as a tour de force of virtuosity, but rather as an exemplification of violin mastery. The artist did not display any very profound soul-searching, yet there was an excellence and finish that in a measure compensated for her lack of maturity.

Miss Morini's tone was of crystal clearness and almost organ-like sonority; her intonation was not only impeccable, but had a quality of attack that partook of the exactness of a percussion instrument. She was very much at home in those numbers calling for technical polish and almost equally so in the Mozart Concerto, in which she showed a classic reserve combined with a beauty of tone that was admirably sustained. The Valse Caprice of Wieniawski was a brilliant, pulsating performance that struck a responsive chord in the highly appreciative audience. It was the numbers requiring a touch of mellowness that were the least satisfying. Sandor Vas was an efficient accompanist. S. D.

John Corigliano, Feb. 18

John Corigliano, a young violinist with an unusually facile technique, appeared in recital in Carnegie Hall, Sunday evening, Feb. 18. The program he chose was most strenuous in its demands but he met its technical difficulties with an accuracy and assurance that was more than adequate. Though brilliance was frequently to be desired the smoothness and evenness of his execution were to be admired.

After the well-known Tartini "Devil's Trill" Sonata Mr. Corigliano played Saint-Saëns' Concerto in B Minor and two groups of compositions which included Beethoven's Romance in F, "La Chasse," by Cartier and arranged by Kreisler, Kramer's "Eklog," and concluded with the Sarasate Habanera. David Sapiro played creditable accompaniments. C. O.

MONTREAL GREETES CORTOT

Rothier Acclaimed in Couture Work—Local Musicians Heard

MONTREAL, Feb. 17.—Alfred Cortot delighted a large audience with his superb playing of several Chopin numbers and an interesting reading of the Schumann Carnival at a recent recital. He was forced to give many encores. Louis H. Boudon was local manager for the recital.

Léon Rothier completely captivated a theater packed from top to bottom when he appeared on Feb. 9 in Couture's work, "Jean le Précurseur." Mr. Rothier was in excellent form and gave a memorable performance.

At the recent musicale of the Matinée Musical Club Ethel Denault sang charmingly and Harcourt Farmer gave readings of Poe's "The Raven" and Noyes' "The Highwayman," both of which were vigorously applauded.

HARCOURT FARMER.

An orchestral accompaniment for Herbert Brewer's "Fairy Pipers" has recently been made for Mary Mellish, soprano of the Metropolitan, by William Strasser, an Australian musician. Miss Mellish sang the number as an encore in her recent appearance as soloist with the City Symphony. Forthcoming engagements for her include recitals in Mt. Carmel and New Wilmington, Pa.

Raymonde Delaunoy, mezzo-soprano of the Metropolitan Opera Company; Muk de Jari, Serbian tenor, and the Russian Trio were heard in a musicale given at the home of Mrs. Julius Kayser, in East Seventy-first Street, New York, recently.

Marguerita Sylva, mezzo-soprano, returned recently from the South, where she was heard in a series of concerts. Among her forthcoming engagements will be recitals in Boston; Montclair; Richmond, Va.; Philadelphia, and before the New York Rubinstein Club.

Rosa Ponselle, soprano of the Metropolitan, gave a christening party at her New York apartment for the infant son of her brother, Anthony Ponselle of Meriden, Conn., recently.

Mildred Dilling, harpist, gave an all-Mozart program under the direction of Clarence Dickinson at the Brick Church, New York, recently.

TRENTON ACCLAIMS THOMAS

Lutheran Choral Society Gives Concert—Olshansky in Two Recitals

TRENTON, N. J., Feb. 17.—John Charles Thomas, baritone, appeared in the Stacy-Trent Hotel ballroom on the evening of Feb. 8. The audience was very liberal with applause. Mr. Thomas' voice was remarkable for quality of tone. Two songs which the audience applauded vigorously were "Danny Deever" by Walter Damrosch and the "Pauper's Drive" by Sidney Homer. Many encores were demanded. The accompanist was William Janashek.

The Lutheran Choral Society, comprising fifty trained voices, gave its initial concert on Feb. 7 at the Senior High School. Adolf F. Wendel, conductor, presented compositions by F. Melius Christiansen, director of St. Olaf Lutheran Choir. Florence Smith was the accompanist. The assisting artists were Mary Maneely, pianist, and Donald Trimmer, violinist. Many encores were demanded.

Bernardo Olshansky, Russian baritone, gave two enjoyable recitals before large audiences on Feb. 5 and 6. He made a fine impression. His program included an aria from Massenet's "Werther," which was arranged for baritone by the composer, and "To the Evening Star" from "Tannhäuser." His interpretation of Russian, French and German as well as English songs showed his art to fine advantage. Agnes Pringle, violinist, and Josef Martin were Mr. Olshansky's assistants, Mr. Martin playing some of his own compositions. FRANK L. GARDINER.

Harold Land, baritone, has been re-engaged to sing the rôles of the *Dreamer* and the *Worldly Wise* in the performance of Edgar Stillman Kelley's "Pilgrim's Progress" at the Worcester Festival in May.

Paul Althouse, tenor, and Arthur Middleton, baritone, were heard in joint recital recently in Belton and Houston, Texas. Mr. Althouse sang in Dallas on Jan. 29, and in an orchestral concert in Kansas City on Jan. 31.

Nellie and Sara Kouns, sopranos, will sail for London in March, appearing in concert under the London office of Daniel Mayer. They will probably make a tour of the provinces, remaining for the greater part of the summer.

LEGINSKA IN FLINT SERIES

Links Program to Local Memory Contest with Extras

FLINT, MICH., Feb. 18.—Playing to a capacity audience, Ethel Leginska, pianist, closed the Philharmonic Artists' Series, managed by Charles French, on Feb. 5 with a program that aroused enthusiasm. In responding to repeated encores, Miss Leginska played a number of compositions included in the repertoire of the local music memory contest and these gained for her further appreciation. Plans are already under way for next year's series.

Interest in the memory contest, conducted by the Community Music Association in cooperation with the Flint *Daily Journal*, has grown to the extent that two review concerts are being demanded for Sunday afternoons in addition to the many given during the week. The radio is being used three nights a week in broadcasting the programs.

The city is aroused over the contests. At the Flint Chamber of Commerce weekly luncheon, Harry Kasten, employed by the Buick factory, played Sibelius' "Finlandia" in a piano arrangement, receiving cordial applause. The various women's clubs, the high schools, the boys' and girls' glee clubs and the several choruses and other musical organizations are entering into the work with evident interest.

WILLIAM WELLINGTON NORTON.

Raymonde Delaunoy, mezzo-soprano of the Metropolitan Opera Company, assisted by Wilfred Pelletier, also of the opera, gave a program of modern French and Russian songs at a recent musicale at the New York home of Lucile Thornton and her sister Mrs. Francis E. Corbett.

Frederick Gunster, tenor, who is singing in the South this month, has been engaged to sing in a performance of Haydn's "Seasons" at the Central New York Music Festival in Syracuse on May 1.

Fred Phipps, baritone, of Greensboro, N. C., gave a program before the New York City Colony of the National Society of New England Women at the Waldorf-Astoria on the afternoon of Jan. 24. Mr. Phipps had a cordial reception.

Frank E. Kneeland, assistant manager of the publication department of the Boston Music Company, left for the South recently on a business trip in the interests of the Boston Music Company; Hatch, Willis Music Company and Carrie Jacobs-Bond.

Henry C. Lahee, author and musician, whose latest book, "Annals of Music in America," is receiving the indorsement of program makers throughout the country, recently returned from Europe to resume charge of the Boston Music Bureau.

Arrangements have just been completed whereby Claire Brookhurst, contralto, will be under the exclusive management of Annie Friedberg, and negotiations are already under way for several spring dates, among them the May Festival in Harrisburg.

Phillip Gordon, pianist, assisted by Elinor Whittemore, violinist, gave a concert recently in Dayton, Ohio, under the auspices of the House of Soward. The concert was given in conjunction with the Ampico.

Frank Cuthbert, baritone, has been engaged for the Halifax, Nova Scotia, Music Festival, on April 9, 10 and 11. Mr. Cuthbert will be heard in the baritone parts of the program, which will include Saint-Saëns' "Samson and Delilah" in concert form, Verdi's Requiem and miscellaneous concert numbers.

Mrs. Richard Aldrich, wife of the music editor of the New York *Times*, who was operated on recently for appendicitis at the Woman's Hospital, New York, is reported to be convalescent.

Helene Romanoff, soprano; Eugene Plotnikoff, conductor and composer, and Harold Land, baritone, joined in a program of Russian music in the Guild Hall of St. Thomas' Church, New York, on the evening of Feb. 8. The composers represented included Rachmaninoff, Tchaikovsky, Glière, Plotnikoff, Glauzou-noff, Grodsky, and Seroff.

WALLA WALLA TO PERFORM "FAUST"

Piano Contest Announced by Whitman Conservatory—Club Activities

By Rose Leibrand

WALLA WALLA, WASH., Feb. 17.—Faculty members and students of Whitman Conservatory are preparing to give Gounod's "Faust." This is the most ambitious undertaking that has been attempted locally. Howard E. Pratt, director of the conservatory, is the conductor and is well satisfied with the work of the conservatory orchestra. Satisfactory progress is also being made by both principals and chorus.

Mr. Pratt has received an offer of two cash prizes from the Board of Overseers for a piano contest among the advanced pupils. It will be held early in the fourth term, under the direction of Hubert K. Beard, head of the piano department. The first prize will be \$50 and the second \$25. The contest will be conducted according to rules approved by the State Association of Music.

The local organization of the Daughters of the American Revolution met recently at the home of Mrs. S. B. L. Penrose. Those who furnished the program were: Mrs. Charles Walters and Louise Smith, vocalists; Lassie Lou Thompson, dancer, and Nettina Strobach, pianist. Luella Armentrout accompanied.

Members of the Whitman Faculty Woman's Club observed guest day on Thursday afternoon, Jan. 25, at Langdon Hall. An excellent program was

given, composed of songs sung by Elizabeth Wilcox and Louise Smith. Esther Bienfang gave a piano solo and Mrs. Esther Sundquist Bowers a violin solo, both of which were much applauded. The last number on the program was a piano, violin and 'cello trio played by Jean Bratton, Helen Carstenson and Mrs. Carstenson.

A fine program was given at the twenty-fifth anniversary of the Battle of Santa Anna by the Spanish War veterans. The program included a quartet composed of W. G. Coleman, H. W. Tempary, Bryan Stack and L. F. Barnett. Mrs. Walters sang and Walter J. Bemus gave a whistling solo. Rowena Ludwigs accompanied Mrs. Walters, and Mr. Bemus and Mrs. Bryan Stack accompanied the quartet.

The Willamette Glee Club gave a program at the Pioneer Methodist Church on Feb. 3 before a large and appreciative audience. A chorus of twenty-three persons with a quartet of soloists were heard. A second concert was given the following evening.

Mrs. J. P. Neal entertained the P. E. O. chapter recently and a fine program of MacDowell's compositions was given. Mrs. Charles Walters sang "Thy Beaming Eyes" and Mrs. Hal Tilley played the "Scotch Poem." Mrs. Frank Thompson sang "The Robin Sings in the Apple Tree." Three tone-poems were given by Mrs. B. E. Sherman and Mrs. Bertram Warren.

The first concert of the Walla Walla Symphony was given in Memorial Hall on Jan. 22. Gottfried Herbst of Spokane conducted. Mozart's "Jupiter Symphony" was the principal number of the program and the three movements were well played. The last number was Luigini's "Egyptian Ballet," which was well received. Elizabeth Wilcox, soprano, was the soloist. She sang the Jewel Song from "Faust" most artistically. Hubert K. Beard accompanied.

the oldest musical club in Nashville, held its open meeting with Mrs. Adam Nichol, in Acklen Park, on the evening of Feb. 7. There were a large number of guests, and a brilliant program was given by the following club members: Mrs. L. L. Gamble, Mrs. Robert Caldwell and Mary White Guill, vocalists; Ursula McCampbell, Martha Carroll and Mrs. Milton Cook, pianists; Miss Frank Hollowell, Mrs. Kenneth Rose, Mrs. Robert Caldwell, Mrs. Harold Greene and Mrs. T. L. Herbert, pianists. C. W. Morse, first director of music at Wellesley College, gave an informal talk at Ward-Belmont this week. MRS. J. A. WANDS.

ROANOKE FORMS CHORUS

Federation Prize Winner in Recital—Choir Sings "Stabat Mater"

ROANOKE, VA., Feb. 17.—Sponsors of a movement to form a choral club in Roanoke attended an organization meeting held in the Chamber of Commerce Auditorium on Feb. 12. Mrs. Ernest Baldwin, former president of the Thursday Morning Music Club, was appointed chairman of the organization, which will be known as the Mendelssohn Choral Club. George F. Austen, organist and choirmaster of St. John's Episcopal Church, was chosen conductor. Rehearsals will be held weekly in preparation for a program to be given during Music Week in the spring.

In a program given at the Market Auditorium, under the auspices of the Thursday Morning Music Club on Feb. 13, a prize-winner in the National Federation of Music Clubs' competition, Herman Rosen, violinist, was presented. Due to sudden illness, Devora Nadworney, contralto, another prize-winner, was unable to appear, and her place was filled by Mrs. Sidney Small of this city, contralto. A fine program was given by both violinist and singer, with Nellie Stuart as a most adequate accompanist.

The choir of the First Baptist Church, under the leadership of Mrs. Beverly Wortham, assisted by local artists, gave Rossini's "Stabat Mater." The quartet is composed of Mrs. Wortham, soprano; Mrs. Sidney Small, contralto; J. F. Hoeffer, tenor, and Holland Persinger, bass. Others on the program were Mrs. G. C. Peery, Lillian Rice, Mrs. Frank Kesling and Nina Warren, sopranos; Mrs. Roland Cook, Mrs. St. John Thomas and Helen Betelle, contraltos; J. Breakell, G. C. Peery and George Williams, tenors, and Clinton Eley, Howard Gibbons and William Gibbons, basses. Accompaniments were played by P. Rasmussen, organist of the church. GORDON H. BAKER.

Reported Agreement Between Musicians' Unions Denied

Reports that the differences between the Mutual Musical Protective Union—formerly Local No. 310 of the American Federation of Musicians—and the Federation had been made up have been denied officially by Joseph N. Weber, president of the Federation. Since the expulsion of the Mutual Musical Protective Union three years ago, Local No. 802 has been the recognized New York branch of the Federation. Reports of meetings between Paul Vacarelli, recently elected business agent of the outlawed body, and Hugh Frayne and Joseph N. Weber of the Federation, in an effort to have the ban on the old union lifted, with the absorption of Local No. 802 as a consequence, are answered by Mr. Weber with the statement that the affairs of the Mutual Musical Protective Union are of no concern to the Federation, which does not recognize its existence. Further reports that the outlawed union, failing reinstatement, would declare a general strike in New York were ignored by the Federation.

The success of Elliott Schenck's tone poem, "In a Withered Garden," played for the first time by the Chicago Symphony on Jan. 12 and 13, was so marked that the work will be repeated later in the season in Chicago and on tour by Frederick Stock, conductor. Mr. Schenck is conducting classes in theory and composition in New York.

Jeanette Vreeland, soprano, was heard recently as soloist with the Keene Chorus Club, Nelson P. Coffin, leader, in Keene, N. H., and in joint recital with Richard Crooks, tenor, in Northfield, Mass. She also sang with the Orpheus Club in Philadelphia on Feb. 7.

NATIONAL CAPITAL HEARS MANY VISITING ARTISTS

Washington Acclaims Cortot, Stokowski, the Flonzaleys and Shattuck in Programs of Interest

WASHINGTON, D. C., Feb. 17.—The popularity of Alfred Cortot, pianist, was manifested at his return engagement on Feb. 16, under the management of T. Arthur Smith, Inc. With delicate tonal tracery and power he interpreted works of varying moods that received enthusiastic acknowledgment from his audience. Mr. Cortot was obliged to add several encores to his program.

At the second concert of the season the Flonzaley Quartet presented, on Feb. 12, an artistic interpretation of Schubert's Quartet in A Minor, Beethoven's Quartet in E Minor and the Adagio from the Quartet in G by Arnold Bax. These concerts are being given under the auspices of the Washington Society of Fine Arts. Another number presented by this same organization was the lecture-recital on Feb. 13 by Walter Damrosch on Wagner's "Die Walküre."

A great ovation was given Leopold Stokowski on Feb. 13, when he returned at the head of the Philadelphia Orchestra in its fourth concert here this season. Under Mr. Stokowski's baton the orchestra gave a masterly performance of Bach's Passacaglia in D Minor and the Prelude and Love-Death from Wagner's "Tristan und Isolde." Paul Kochanski, violinist, gave a brilliant reading of Beethoven's Concerto in D Minor.

T. Arthur Smith, Inc., presented Arthur Shattuck, pianist, in recital on Feb. 15. The broad scope of his program gave ample opportunity for the artist's clear technique and his brilliant and delicate tone coloring. He was heard in works of Bach-Busoni, Gluck-Saint-Saëns, Brahms, Palmgren, Goossens and Liszt.

"Faust" Broadcast by Washingtonians

WASHINGTON, D. C., Feb. 19.—For the first time in the National Capital an entire opera was broadcast here last Saturday evening. The work was "Faust," sung by The Washingtonians, a local opera organization, and was given in English by a full company of players. The opera was broadcast from the large auditorium of Woodward & Lothrop. A. D. Keller, manager of the firm's phonograph department, was in charge. ALFRED T. MARKS.

Dorothy Jardon, soprano, who has appeared in leading rôles with both the Chicago Opera Association and the San Carlo forces, has signed a contract with Marcus Loew for a tour of his motion picture theaters, opening in San Francisco on March 17.

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SAN ANTONIO WELCOMES NATIVE SINGER IN OPERA

Texas City Acclaims Josephine Lucchese With San Carlo Forces—Applauds "Così Fan Tutte"

SAN ANTONIO, TEX., Feb. 17.—Capacity audiences greeted the San Carlo Opera Company in two night and one matinée performances on Feb. 5 and 6, at the Grand Theater. Josephine Lucchese won an ovation in the rôles of *Gilda* in "Rigoletto" and *Lady Harriet*, in "Martha." These were her first appearances in opera in her native city. The San Antonio Musical Club presented Miss Lucchese with a bronze bas-relief of herself as *Lady Harriet*, the work of Waldine Tauch of Chicago, also a San Antonian. Nat M. Washer made the presentation speech at the close of the first act of "Rigoletto," the opening night. Ruggerio Baldric, as the Duke; Richard Bonelli, as *Rigoletto*; Pietro De Biasi, as *Sparafucile*, and Stella De Mette, as *Maddalena*, made up a praiseworthy cast. In "Martha," besides Miss Lucchese, were Anita Klinova, as *Nancy*; Romeo Boscacci, as *Lionel*, and Richard Bonelli, as *Plunkett*. All received high praise for admirable singing. Carlo Peroni conducted both performances. The orchestra was excellent and the men's chorus notably fine. "Madama Butterfly" was given the closing night with Tamaki Miura in the name part, the remainder of the cast including: Anita Klinova, as *Suzuki*; Mr. Baldric, as *Pinkerton*; Mario Valle, as *Sharpless*, and Alice Homer, as *Kate Pinkerton*. Delphi Powell, Jr., of San Antonio, had the part of *Trôble*. Aldo Franchetti conducted the performance. A luncheon was given in honor of the company by the San Antonio Musical Club.

Mozart's "Così Fan Tutte" was presented by the William Wade Hinshaw Company under the auspices of the Beethoven Männerchor, on Feb. 5, at Beethoven Hall. Unanimous praise was expressed for the artistic singing and charm of the performance. The cast included Irene Williams, as *Fiordiligi*; Philine Falco, as *Dorabella*; Lillian Palmer, as *Despina*; Judson House, as *Ferrando*; Leo de Hierapolis, as *Guglielmo*, and Pierre Remington, as *Don Al-*

fonso. Stuart Ross supplied able accompaniments.

Ruth Bingham, pianist, appeared in recital at the Main Avenue High School Auditorium, on Feb. 9, under the auspices of John M. Steinfeldt, director of the San Antonio College of Music, and her former teacher. An interesting number was the Concert Etude, "Gebirgsbächlein," by Emil Sauer, said to have been given for the first time in America at this concert. Palmgren's "May Night" and Rubin Goldmark's "Sighing Pines" were among other modern works.

Liza Lehmann's "In a Persian Garden" was sung by the Tuesday Musical Club at the monthly musicale at the St. Anthony Hotel ballroom. Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor, and David Griffin, baritone, with Walter Dunham at the piano, gave the work delightfully, and with artistic setting. Amanda Haak was heard in an opening piano number. GENEVIEVE M. TUCKER.

Luella Meluis Sings in Florida

BRADENTOWN, FLA., Feb. 19.—Luella Meluis, coloratura soprano, who has been visiting her mother, Mrs. Chilson, and her brother, Dr. H. L. Chilson, gave a concert for the benefit of the Parish Fund of the Christ Episcopal Church in the Woman's Club. It was one of the most successful concerts ever given here, the audience filling all the available space in the auditorium.

Bowling Green Hears Schumann Heink

BOWLING GREEN, KY., Feb. 17.—The recital of Ernestine Schumann Heink brought out a record audience, which completely filled the Normal School auditorium and overflowed to the stage on the evening of Feb. 12, in spite of one of the worst storms of the year. Mme. Schumann Heink gave an impressive performance, displaying the fine tonal quality which has always characterized her voice.

NASHVILLE, TENN.

Feb. 17.—At the third Children's Concert given on Saturday, Feb. 3, Conductor F. Arthur Henkel featured dance and march music to the obvious enjoyment of the young people. He gave Lubomirsky's "Danse Orientale," the Galop from Bizet's "Little Suite," Victor Herbert's "Dagger Dance," Pierné's "March of the Tin Soldier" and Elgar's "Pomp and Circumstance." A program, consisting entirely of orchestral numbers, was given at the fourth symphony concert of the season, on Feb. 4. The orchestra was enthusiastically received by a large audience. The Vendredi Club,

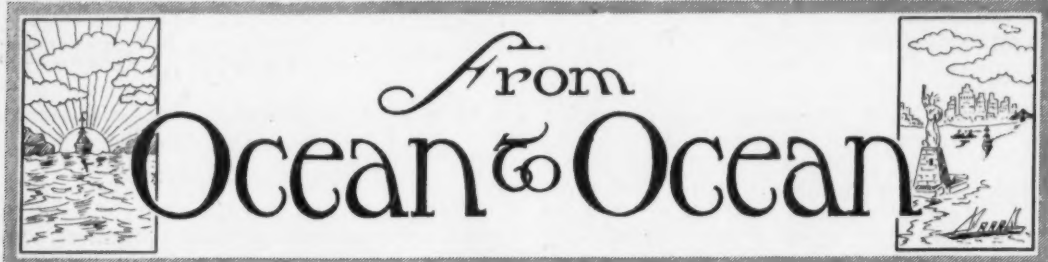
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TERRE HAUTE, IND.—A piano recital was given recently at Rose Home by pupils of L. Eva Alden.

MILWAUKEE, WIS.—Pupils of Alice Maas and Imogen Andre gave a recital at MacDowell Hall recently.

WHEELING, W. VA.—Members of the music classes of St. Joseph Academy recently gave an excellent program in the auditorium of the school before a large audience.

BRISTOL, PA.—T. Stuart Hill, violinist, and Mrs. Victor Sabary, pianist, both of Trenton, and Gardner M. Cobb of Newark, baritone, gave an interesting joint recital in St. James' Church.

NEW CASTLE, DEL.—Local owners of radio receiving sets have been able to "listen in" to performances given at the Metropolitan Opera House, Philadelphia.

MCALISTER, OKLA.—Participants in a Mozart program given by the Juvenile Music Club in the parish house were Elizabeth Morley, Dora Greer, Helen Hyman, Dorothy Thorne, William Beaty and Charles Clark.

WEATHERFORD, TEX.—The Pythian Girls' Mandolin Club played recently for the K. of P. at Cisco and Breckenridge. The North Side Mandolin Club, Joe Bunch, conductor, has been heard in two concerts at Adell & Bennett's.

ALTOONA, PA.—An interesting program was given at the February meeting of the Altoona Sunshine Society, in the Oneida Room of the Penn-Alto Hotel. Mrs. Mont Burley and Rose

Lenson were the vocal soloists, and Mrs. Myer Abelson was heard in violin numbers.

WATERLOO, IOWA.—The B Natural Music Club celebrated MacDowell Memorial Week with a musicale at the home of Mrs. George Shoemaker, with Mrs. R. E. Addington assisting. The program was given by Marjorie Tucker, Mac Howell, Mrs. Shoemaker, Mrs. R. E. Dunlavey, and Mrs. N. C. Altland.

LIMA, OHIO.—C. Minette Fagan, teacher of singing, recently presented two pupils, Mrs. Frank Raysnider and Mrs. Inez Hunter, both of Crestline, Ohio, in recital in her studio here. The singers were also heard in the same program by a large audience in Goshen, Ind. Bertha Miller of Crestline, was accompanist.

TUCSON, ARIZ.—Robert McBride, the son of John H. McBride, a Tucson organist, has composed a stirring march which he has entitled "The Ninety-first Division March." Young McBride is only twelve years old and is a student of the clarinet under William Arthur Sewell, besides being a member of the High School Band.

SEATTLE, WASH.—Pupils of the Cornish School heard in recital recently included members of the classes of Ella Helm Boardman, Anna Grant Dall, Alexine Whisnant, Eugene Field Musser, Maurice Leplat, Mrs. McLean, George Kirchner, Kuria Strong and Jacques Jou-Jerville. Pupils of Mrs. M. B. Kingston gave a piano recital.

BOSTON.—Two youthful violinists, Sarkis Kurkjian, an Armenian boy aged

eleven, of Charlestown, and Henry H. Levenson of Somerville, aged twelve, were heard recently in a violin recital at the studio of their teacher, Albert Faucon. Pauline Lockling gave a number of dramatic readings and Lena B. Knox was the accompanist.

WHEELING, W. VA.—Advanced voice and piano pupils of Mrs. Riccardo Ricci were heard by a large audience in her studio this week in an interesting program. Those taking part were Margaret Koegler, pianist, Floyd Spear, bass, Mrs. Laura Kelsey Brooks, soprano, and Martha Irwin, pianist. Mrs. Ricci played the accompaniments for the singers.

BIRMINGHAM, PA.—A Chopin and Schubert Musicale was given recently by pupils of Lillian Imhof Robinson, teacher of piano at the Birmingham School for Girls. Claudia Overington and Hardy Paton discussed the lives of these composers and their place in the history of music. Representative piano compositions were then played by Marion Steel, Edith Dunn, Eileen Steele, Jane Bentley, and Dorothy Dietrich.

WICHITA, KAN.—The following pupils of Mrs. Mary Thompson Terrill appeared recently in a private recital: Naomi Rains, Elizabeth Taggart, Bertha Collyer, Helen Blood, Mary Jane Foulston, Theo Bess Morgan, Mary Blood, Bobby Haesty, Mary Margaret Roberts, Cecilia Jones, Carol Rogers, Dorothy Collier, Mary Ruth Phillips, Katherine Peterie, Mary Katherine McKenzie, Betty Ruth Hyde, Katherine Huston.

LIMA, OHIO.—A musical program of unusual brilliance was given in Trinity Methodist Episcopal Church recently, as a welcome to the Reverend C. A. Rowand, the new pastor of the church, Mrs. Rowand and their family. Mrs. Joe Davison and Helen Bowers were heard in vocal duets; Don D. John, baritone, in solos, and Mrs. Ralph Shriver and Mrs. G. C. Dunifon in harp and violin numbers. Wilbur Rowand, son of the pastor, played an organ prelude.

WICHITA, KAN.—In a students' recital by pupils of Joy Colvin in the club room of the Y. W. C. A. the program was given by Carol Kelly, Opie Swope, Muriel Seip, Betty Ann Adams, Eloise Clark, Lela Merriam, Lucile Hanlon, Ruth Wohlgenuth, La Vern Wright, Celeste Wentcher and Opal Beckner. At the last meeting of the Saturday Afternoon Musical Club, at the residence of Mrs. L. W. Clapp, Mrs. Bernardine Grattan-Davis, soprano, of Hutchinson, and Susie Ballinger Newman, pianist, presented an artistic program. In a students' recital at the College of Music, the following pupils were heard: Virginia Collins, Parker Dale Dumbauld, Bernice Burney, Alethe Phenniger, Lyle Zinser, Opal Cotton, Ruth Hall, Edna Nickel, Helen Fuller, Evelyn Paxton, Eunice Hobson.

WHEELING, W. VA.—A music memory contest, sponsored by the Warwood Woman's Club, was held recently in the High School Auditorium of Warwood. There were thirty-nine pupils in the finals, they having been the winners of contests held previously among the students of the sixth, seventh and eighth grades. Henry Kindleberger was winner with a perfect score; second was Gene O'Connor, with ninety-nine and half, and third, Ethel Marsh with an average of ninety-nine. Gold, silver and bronze medals were awarded the winners, and silver pins were given to eight who made the average of ninety-five. Ruth Cass and Mrs. John O'Connor were in charge of the contest. The contestants were: Pauline Krause, Henry Kindleberger, Henrietta Lash, Sarah Dudley, Bessie Bingell, Mayella Putnam, Betty Shaffer, Miriam Tustin, Margarite Wolfe, Katherine Steinbicker, Vera Loew, June Hill, Helen Sharp, Ethel Marsh, Daisy Dean, Rose Almond, Mary Williams, Sarah Golden, Helen Emsley, Claude Ross, Alice Wenzlick, David Henderson, Katherine Montgomery, Gene O'Connor, Gertrude Reid, Doretta Seidler, Virginia Lash, Mollie Springer, Gladys Norteman, Helen Coffey, Zella Hill, Julia Graff, Maxine Barber, Eleanor Steiger, Martha Johnson, Doris Logston, Elsie Grimm, Hazel Ruch, Louise Kindleberger.

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Revolution Reverses Method of Teaching Harmony

Old Process Placed Fingers First and Ears Last—Modern System Approaches Subject Through Ears and Mind of Pupil—Professor Heacox of Oberlin College Issues Important Text Book Embodying the New Principles—The Beginning of High School Credits for Outside Study—Music in Public Schools Has Come to Stay

By WILLIAM ARMS FISHER

PLANO teachers of today are naturally interested in the closely correlated subject of harmony. All have studied it with one or another more or less dry text-book, and whereas the subject has in the past been considered as something apart from piano teaching, to be squeezed in, if convenient, as a desirable accessory, the progressive piano teachers of today are more and more combining the two subjects in keyboard work, keeping them closely linked, and the progressive harmony teacher is likewise keeping his work linked to the keyboard.

A generation ago, when Leipzig was the Mecca of American music students, Richter's "Harmony" was the predominant text-book. I well remember its dry pages, as I studied it in my teens with John P. Morgan, its translator and eminent himself as a theorist. Although he was a pupil of Richter and had translated the work, the text was practically ignored and the book was used almost solely for the exercises it contained.

The text-book that succeeded Richter in general favor was its Leipzig successor, Jadasohn's "Harmony," a bit freer in style, less dry and still used by those who cling to the old method of working exclusively from a figured bass. Some of you have studied the excellent later American text-books, but meanwhile the attitude of educators toward music has been broadening, and a growing recognition of the significance of music as a part of life itself, instead of an ornamental accessory to it, has been slowly and surely changing the methods of music study in every department. We are living in a new day and should rejoice in it and play our part in it.

Music Credits Initiated

Fifteen years ago (1908) in little Chelsea, the most joked of suburb of Boston, Osbourne McConathy, then supervisor of music in the public schools there, persuaded the school authorities to grant credit to a high school pupil for the outside study of music. This bright scholar, like many another, had to choose between giving up his beloved music study for the sake of his school work or sacrifice his standing in school for music's sake.

The plan worked so well that other pupils were granted credit for music study outside of school hours, and the movement thus modestly inaugurated has spread from coast to coast. This movement is not only of great significance in itself, but it has brought much with it. The outstanding musical fact in our national life today is this—music has come into our public schools with both feet, and has come to stay. Not only is credit being granted for the outside study of the piano, voice and violin, but in many communities the piano, violin and the various orchestral instruments are being taught in the schools during school hours, and along with this study the subjects of ear-training, musical dictation, harmony, music appreciation and the history of music are becoming a part of the regular curriculum of our high schools. The full force of this change has not yet made itself felt, but we have really turned a corner, and this change with all that it implies, and all that is correlated to it, is going to do more to make America the greatest musical nation of the world than anything that has happened in this generation.

Parallel with this change is a growing demand on the part of wide-awake parents for a higher type of piano teaching. The demand is fast growing for methods that make for musicianship.

The old way of piano teaching consisted solely in finger training, and, whereas music is an art that reaches our consciousness through the ear, we have for generations been training our pupils merely to translate symbols into finger action, and shamefully neglecting their ears.

Ears and Mind First

I well remember twenty-five years ago when I was teaching harmony in classes in Boston, to bright people, many of them teachers themselves, who had been hearing symphony concerts for years, and had heard all the great artists, yet when I struck a simple chord on the piano they could not, for the life of them, tell whether it was major or minor. Our old system was upside down, fingers first, ears last. We are waking up and are beginning to put ears and mind first and the fingers last.

A few years ago when Prof. Heacox of Oberlin College was given his sabbatical year he spent it in traveling from city to city in our own country in order to see how music was being taught in our high schools. Although he had written a number of harmony text-books he came back with the realization that the new conditions demanded new text-books. The outcome of his survey was his "Harmony for Ear, Eye and Keyboard (first year)," published but a few months ago. I well remember the constant injunction of my harmony teacher that I must work away from the piano. Prof. Heacox's whole book is based upon a threefold approach to the subject, through the ear, through the eye and through the hand. The writing down on paper is but the final step and not as heretofore the first.

Turning over the pages of this concise book notice on the opening page the basic analogy of the work—scales are the alphabet, chords the words, which built into sentences form the language of music. This first lesson is confined to necessary preliminary definitions expressed with uncommon clarity. In Lesson II, notice the immediate application of the scale pattern to the keyboard. The pupil is not sent to the blackboard but to the piano. Notice also that he is called upon at once to visualize the scale pattern and soon after the scale picture of a series of triads.

On page 7, after the simplest melodic statement has been harmonized with primary triads, the pupil is not asked to write them but to play them and then to sing each part in turn. Ear training, which forms an integral part of every lesson in the book, begins at once.

Old Time Method Reversed

Notice in Lesson III that the pupil is asked to test his scale work by the ear as well as by the eye and to play each scale, to play the primary triads in various keys quickly and accurately. On the following page a melodic exercise is to be sung; first, with sol-fa syllables, then with the letter names, and lastly, with the number names, and after this process it has to be written on the music pad. See how this reverses the old time method of writing first and hearing afterwards.

In Lesson IV the pupil is asked to focus his ear upon the inner voices, and here again, as throughout the book, keyboard work and ear-training precede and prepare for written work. Notice the sight-singing exercises on page 17, to be sung in all keys which lie within easy range.

In the sixth lesson there are very practical suggestions on proper music notation, regarding which there seems to be a surprising ignorance, judging by the manuscripts that pour into every music publisher's office. In this as in all the first fifteen lessons the chord work is in the harmonization of given melodies, and not until Lesson XVI is figured bass introduced, where it logically belongs, after the pupil has acquired familiarity with

the principal triads in harmonizing melodies.

In the eleventh lesson the special tendencies of the different scale-tones are elucidated.

In Lesson XIV the various cadences are exemplified, and the idea of form is introduced with an explanation of the Period. Thus early in the work the sense of structure is developed.

Lesson XV is another characteristic of the book, for every group of lessons is followed by a review lesson. Here again ear-training work through verbal dictation and keyboard work precede written work.

From Lesson XVI to the close of the book the harmonization of melodies is carried side by side with the harmonization of figured basses, and what would old Richter say to Lesson XX where passing-tones are introduced. In Lesson XXII training in rhythm through the ear is developed, and in Lesson XXIII broken chords are introduced, all making toward freedom and the ability to write piano accompaniments to simple melodies.

Thinking in Terms of Music

On page 82 occurs this significant statement: "Just as soon as possible the pupil should get away from listening to music note by note and hear it phrase by phrase; just as when reading literature he grasps the thought of a long phrase, or often a whole sentence, instead of each separate word. One of the best means of developing this ability to think music in phrases is to sing original answers to a given phrase." This quotation embodies the spirit of the book and the central thought in all modern methods of music study—cultivation of the ability to think in terms of music. Your great composer is in reality a great thinker, and happily our leading educators are at last waking up to the value of music study as mental discipline, worthy therefore of a place in our schools and colleges side by side with mathematics, history and language.

This remarkably compact clear-cut and practical first year text-book car-

ries the pupil into suspensions, modulation, the development of rhythm and into original work. In closing let me give one more expressive quotation:

"If you have been a bit distressed by the number of new problems which have come in with the secondary triads, no one can blame you. An increased vocabulary does, indeed, bring its troubles; but these soon vanish and your increased resources become a satisfaction. Our rules, too, are not so numerous as you would think at first—about a dozen thus far, which serve to counsel us and afford a basis of judgment in all special cases. Exceptions to the general rules are numerous. Harmony must admit the truth of this accusation, but it does so without apology, for no art grows without change. The obsolete will be discarded and some exceptions will become new rules, but in the meantime we must conserve the fine gold of Beethoven, while standing ready to accept 'real nuggets' from the moderns. The beginner must establish a solid general basis. Before he has done this he wastes his time if he attempts to experiment with 'special effects' dreamed over at the keyboard."

It will be interesting to compare this quotation with a paragraph from a just published review of Arnold Schönberg's "Harmonielehre," the third and enlarged edition of which has just appeared in Vienna. The reviewer, one of Schönberg's most distinguished pupils, in voicing the aim of Schönberg's treatise, says with surprising conservation: "The skill of the composer consists in producing harmonic relations which are varied and rich as possible; the better he succeeds in doing this the more fascinating will his work be. The variety of his solutions, however, needs an order, a law which governs them—it must be musically logical; and though this logic must be inborn, it may be fostered by sound teaching, by correct use of harmony, by strict modulation, by clear counterpoint, by a well balanced architecture. The student who looks into the kingdom of dissonances as into a closed and forbidden territory, knows that he must first learn the simple in order to master later on the more complicated." He must learn that the freedom he seeks "far from being devoid of all rules, has a solid foundation." Thus Schönberg the modernist speaks throughout his book and stresses the very fundamentals that are so clearly and concisely set forth in Prof. Heacox's "Harmony for Ear, Eye and Keyboard."

[The foregoing article was originally presented by William Arms Fisher in the form of a talk before the Pianoforte Teachers' Society of Boston.]

SYRACUSE HAS ACTIVE WEEK

Bauer and Casals Among Recitalists—"Impresario" and "Erminie" Sung

SYRACUSE, N. Y., Feb. 17.—Harold Bauer, pianist, and Pablo Casals, 'cellist, were heard in a joint recital, under the auspices of Morning Musicales, Inc., recently in the Mizpah Auditorium, which was crowded for the event.

Josef Hofmann gave a piano recital of great merit this month, under the auspices of the recital commission of the First Baptist Church. The eminent artist was very cordially received.

Gerald Maas of Rochester, 'cellist, was the soloist with the Syracuse Symphony at its February concert in Keith's Theater.

Vladimir Resnikoff, violinist, of the Eastman School faculty, Rochester, was heard in the Morning Musicales program at the Temple on Feb. 7.

Arthur Kraft, tenor, gave a delightful recital at the Onondaga Hotel, in a series of three programs arranged by Leora McChesney, on Feb. 8. Mrs. J. Leslie Kincaid of Syracuse was the accompanist.

Charles M. Courboin, in his recent organ recital at the Mizpah, played Alexander Russell's new composition, "Up the Sagenay."

The Syracuse Liederkrantz observed the fortieth anniversary of the death of Wagner with a Wagner program on Feb. 12, and in the previous week presented Otto Knauer of Philadelphia, tenor, and Louise Boedtker, soprano, in a joint recital.

Hinshaw's production of Mozart's "The Impresario," given at Crouse Col-

lege with Percy Hemus in the cast, had a cordial reception.

A group of Stuttgart opera singers gave excerpts from German operas before a crowded house at the Knights of Columbus Hall, for the benefit of the suffering in Central Europe.

"Erminie" was sung by the Choral Society of the Knights of Columbus, under the leadership of Milton Aborn of New York and Harry Vibbard of Syracuse, before large audiences in the Wieting Opera House during a recent week.

Bernardo Olskansky, baritone; Agnes Prindle, violinist, and Josef Martin, pianist, were presented in a recital at the Onondaga. K. D. V. PECK.

LEWISTON, ME.

Feb. 17.—Two performances of Gounod's "Roméo et Juliette" were given by local artists, under the conductorship of Arthur Brunelle, in the Empire Theater. Mildred D. Litchfield, a pupil of the grade schools, and a promising vocalist, and Alphonse W. Cote, music teacher and choir leader, sustained the title rôles. Others in the cast were N. Sansoucy, as *Friar Laurent*; Dr. L. R. Lafond as *Mercutio*; J. B. Couture as *Tybalt*; Charles Thiberge as *Capulet*; and Mrs. Anna Deshaies, Rhea Couillard, Olivier Pelletier, Joseph Caouette, Adelaïde Roy, Francis Crowley and M. J. B. Marcotte. George Filteau was the dramatic director and coach.

ALICE FROST LORD.

Mabel Garrison, soprano, sang David W. Guion's arrangement of "Some of These Days" in her Carnegie Hall recital on Feb. 12.

People And Events in New York's Week

LAUDS FRENCH ART SONG

May Laird Brown Tells Barnard Club of Its Growing Popularity

May Laird Brown, teacher of lyric diction and a member of the International Phonetic Association, gave a lecture on French music before the Barnard Club, at Carnegie Hall, on Feb. 13. An illustrative program, including songs by Massenet, Saint-Saëns, Fauré, Debussy, Chausson, Duparc and Ravel was given by Louise Stallings.

Miss Brown declared that the present art songs of the French are the result of a new impulse in musical expression that will grow in favor until their popularity approaches that of the German lieder. "Our past coldness to French music is partly due to the fact that almost all the great songs have been composed in the last forty years," said Miss Brown, "and it is difficult to place the work of one's own generation in proper perspective. The second reason is that the German lieder were learned in our infancy, while the French, until recently, took little trouble to make us acquainted with their work. The melodies of Gounod, Godard and Massenet, with their light accompaniments, seemed mere artistic trifles compared to the classical German lieder. The features most to be admired in French music are its style, balance, refinement and sense of proportion."

Klibansky Pupil Sings in Far West

Singers from the Sergei Klibansky studios have been heard recently in various parts of the country. Betsy Lane Shepherd, soprano, was soloist with the Los Angeles Philharmonic in concerts on Feb. 9 and 10. Lotta Madden, soprano, who has just returned from a tour of the Pacific Coast, sang in New York on Feb. 19, and is engaged for an appearance in Charleston, S. C., on Feb. 28. She was also heard in a recent recital in Montclair, N. J. Helen McFerran sang before the Woman's Club in Passaic, N. J., on Feb. 6.

Elly Ney to Assist String Quartet

Elly Ney, pianist, will make her first New York appearance in a program of chamber music in Aeolian Hall on the evening of March 1, when she will be heard with the New York String Quartet in its third and final subscription concert of the season. The program will include a Sonatina for String Quartet by Pierre Menu, a young French composer who was killed in the recent war.

Scranton Hears Quail Pupil

Ruth Richmond, pianist, a pupil of Elizabeth Quail, was applauded in a recent concert in Scranton, Pa., where she appeared jointly with Sophie Braslau, contralto. Miss Richmond played numbers by Rachmaninoff, Mendelssohn, Schumann, Chopin, Debussy and Griffes in which her sure technique and interpretative gifts found opportunity for display. Another pupil of Miss Quail, Patricia Boyle, was heard in a group of numbers by Tchaikovsky in an Isaacson concert at the Wurlitzer Auditorium recently.

Adrienne Lachamp to Give Mimetic Dances in Town Hall

Adrienne Lachamp will give a recital of the art of mimetic dancing in Town Hall, New York, on March 1, presenting a program of compositions by Debussy, Rachmaninoff, Grieg, Kreisler and others. She will be assisted by the Lachamp Symphony Players, under the leadership of Jacques Gruenberg, formerly accompanist for Isadora Duncan. Miss Lachamp has been seen in the capitals of Europe and in the Orient and has received much praise for her mime-dramatic interpretations. Her American tour is under the direction of C. Hyman Ratner.

Gescheidt Baritone Makes Début

Frederic Baer, baritone, a pupil of Adelaide Gescheidt, made a successful début in Aeolian Hall recently when he appeared in Betty Tillotson's American Artist Series. Mr. Baer received the approval of critics and audience, had seven recalls and sang four encores. He

has been soloist at the South Congregational Church in Brooklyn for two years and at the Temple Ohab Shalom in Newark for one year. He has been heard this season as soloist with the Mozart Society at the Hotel Astor and in New York performances of "Elijah," "The Redemption," "Stabat Mater" and "The Daughter of Jairus."

Frances Foster Pupils Give Program

Frances Foster, accompanist and coach, acted as accompanist for Lillian Gresham in a recital at the Progress Club on Feb. 17. Miss Gresham sang the aria "Je suis Titania" from "Mignon," "Lo, Hear the Gentle Lark" and "To a Messenger," by La Forge. Artist students of Miss Foster gave a musicale at the home of Mrs. Mary A. Weed on Jan. 23. Mrs. Weed and Helena Meyer-ing sang the duet from the second act of "Aida"; Doris Austin gave the "Beli Song" from "Lakmé," and Carl Bender sang the aria "E lucevan le stelle" from "Tosca."

Wagner and Grieg Works at Riesenfeld Theaters

The music program at the Rivoli Theater during the week beginning Feb. 18 included the Overture to Wagner's "Rienzi," played by the orchestra, Hugo Riesenfeld and Frederick Stahlberg conducting. Marcel Atwell, soprano, sang Nevin's "Mighty Lak' a Rose." A Gavotte was sung by Miriam Lax, soprano; Inga Wank, mezzo-soprano, and Jean Booth, contralto. The Seroa Dancers appeared in a divertissement. At the Rialto Theater the first movement of Grieg's Concerto in A Minor, Op. 16, was played by the Ampico piano from the recording made by Marguerite Volavy, Mr. Riesenfeld and Joseph Littau conducting the orchestral accompaniment. Ruth Chase, soprano, sang a number as prologue to the feature film.

Lanham Pupil Gives Recital

Raymond G. Moore, baritone, a pupil of McCall Lanham, gave a successful recital at Chevy Chase auditorium, Washington, D. C., on Feb. 13. He sang effectively the aria "Dio possente" from "Faust," Handel's "Care Selve," a group of German songs, "The Last Hour" by A. Walter Kramer and numbers by Woodman, Reddick and Russell. Mr. Lanham acted as accompanist.

Opera Excerpts Heard at Brooklyn Theater

The overture by the orchestra at the Strand Theater, Brooklyn, during the week of Feb. 7 was an operatic pot-pourri, consisting of the Quartet from "Rigoletto," the "Anvil Chorus" from "Trovatore" and the Sextet from "Lucia." Another novelty on the program was a dance to the air of Mendelssohn's "Spring Song," with an obbligate played by A. Dubensky on the violin. Frederick Jagel, tenor, and Joseph Martel, baritone, were heard in a duet from Verdi's "Forza del Destino."

Cecile de Horvath and Pupils Active

Cecile de Horvath, pianist, has been engaged for a recital appearance at Dickinson Seminary, Williamsport, Pa., on March 1. A pupil, Amy Degerman, was heard in recital in the Gold Room of the Congress Hotel, Chicago, on Feb. 2, and fulfilled a re-engagement before the Rogers Park Women's Club on Feb. 5. Mrs. Charles Monroe, another pupil, gave a recital before the Hamilton Club in Chicago on Feb. 6.

Hurlbut Singer to Tour West

James Hinchliff, baritone, pupil of Harold Hurlbut, tenor, is preparing programs for his tour of the West, beginning in May. Mr. Hinchliff, who has attracted much favorable comment because of his vocal gifts, will be gone for a period of four months, singing in many of the principal cities.

Warford Pupils in Second Recital

The second of a series of recitals by pupils of Claude Warford was given on Feb. 12, those appearing being Katherine Timpson, soprano; Gertrude McDermitt, contralto, and Walter Koch, baritone.

Mr. Koch displayed excellent vocal gifts in an aria from "La Juive." Other songs particularly well done were Thrane's "Kom Kyra," sung by Miss Timpson, and "Earth Is Enough," composed by Mr. Warford and sung by Miss McDermitt.

"Flying Dutchman" Heard by Radio

During the performance of "The Flying Dutchman" at the Manhattan Opera House on Saturday night the opera was broadcast by the Radio Corporation from Westinghouse station WJZ. The singing was plainly heard by all who were in tune with the station. This was the first time in New York that the music of a performance was broadcast from an opera house.

Allen Pupil Substitutes for Star

Vera Hoppe, soprano, pupil of Julia Allen, stepped into the leading rôle of the Shubert production, "Caroline," at the Ambassador Theater last week, when Tessa Kosta, the star, became ill. Miss Hoppe has since been singing the part with distinct success. Margaret Roberts, also a pupil of Miss Allen, is taking a leading part in the Music Box Revue. Two other students of Miss Allen have recently been engaged for important church positions in New York.

Haywood Singers Engaged

Charles W. Green, tenor, a pupil of Frederick H. Haywood, has been engaged by the Central Community Chautauqua as soloist and band leader for the season. Mrs. Haywood, soprano, was heard in a group of French songs at the Park Avenue Baptist Church recently. Frank Slater, tenor, has been appointed soloist at the Church of the Heavenly Rest. Florence Basler-Palmer, contralto, will sing for the Omaha Branch of the American Association of University Women in Omaha on March 10. Wilhelmina Baldwin of Boston, with the assistance of her pupils, gave a radio program recently. J. Oscar Miller, head of the voice department of Greenville Woman's College, Greenville, S. C., has begun his second class in Universal Song at the Y. M. C. A.

Artists Give Program for Blind

Alice S. Godillot, soprano; Edith Goebel, contralto; William R. Jones, tenor; Lyman Wells Clary, baritone, Bassett W. Hough, pianist, assisted by Marie Roemaet Rosanoff, 'cellist, gave a concert at the New York Institute for the Education of the Blind on the evening of Feb. 14. The program included a quartet from "Hiawatha's Wedding Feast" by Coleridge-Taylor, a Verdi aria and songs by Fauré, Rimsky-Korsakoff, Spohr, Protheroe, Rachmaninoff, Tchaikovsky, Bemberg, and duets by Massenet and Hildach.

Tamme Pupils Heard in Recitals

Mary Dell Dowman, soprano, who is a pupil of Charles Tamme, gave a recital at Elizabeth, N. J., on Jan. 28, singing the "Care Nome" from "Rigoletto" and "Songs My Mother Taught Me" by Dvorak. Helen Thomas was soloist for the Women's Philharmonic Society at Carnegie Hall, New York, on Jan. 28. Helen Rose Knoeller was soloist at a recital at Mr. Tamme's studio on Jan. 31, singing groups of French, German and American songs.

The Blochs and Salmond Give Concert

Mr. and Mrs. Alexander Bloch, violinist and pianist respectively, and Felix Salmond, 'cellist, gave a concert at the Walden School in West Sixty-eighth Street, New York, on Feb. 9. The program, which was loudly acclaimed by the students, included Beethoven's Trio in E Flat and the last movement of his Trio in G, and groups of solos by the three artists. The school numbers among its pupils children of the Bloch and Salmond families.

Hilda Gelling Plans Pupil Recitals

Eight pupils of Hilda Grace Gelling, vocal instructor, will be presented in individual recitals at Miss Gelling's studio, 128 West Seventy-second Street, next month. Those who will appear are Helen Harris, Rose Ferris, Marguerite Dingwall, Jeanne Le Vinus, Hjalmar Bergh, Leano Riggs, Irma Goode, and Mildred Burnett.

RANDOLPH ON TEACHING

Peabody Conservatory Head Addresses Music School Settlements

Harold Randolph, director of the Peabody Conservatory, Baltimore, addressed a meeting of the Associated Music School Settlements at the home of Mrs. A. C. James on Thursday morning of last week. He dealt with music education in general, basing his discussion upon the work accomplished by the Peabody Conservatory and applying it, so far as possible, to the problems that face the Music School Settlements in New York. He advocated an aristocracy rather than a democracy of art and favored a more careful selection of aspirants for a professional career. He estimated that about ninety-five per cent of the students of music were ambitious to become professionals, whereas only about two per cent has sufficient natural endowment to justify their choice.

The stuff of which teachers are made seemed to be still rarer, Mr. Randolph said, and the great question that faces the schools and private teachers is, What is to be done with the ninety-six or ninety-seven per cent that remains? Obviously they should be trained as good listeners. Such training should stress general musical knowledge and appreciation rather than specialization.

Mr. Randolph told of the psychological tests with which the Peabody Conservatory has been experimenting in an effort to classify students from the beginning. He said that the results, while not entirely satisfactory, promised better for the future.

The Music School Settlements of New York have become associated in an effort to unify and standardize their work, and the series of lectures which they are giving has for its object the aiding of Settlement teachers in their effort in this direction, as well as showing the public what is being done.

Anna Reichl, Soprano, Heard

Anna Reichl, soprano, achieved an artistic success as soloist at the annual meeting of the Prudential Insurance Company of New Jersey at the Waldorf-Astoria on Feb. 7. Vice-President Coolidge and Governor Silzer of New Jersey were among the speakers. With orchestra accompaniment, Miss Reichl sang *Mimi's* aria from "Bohème," and other numbers, among which the Waltz Song from Herbert's "Naughty Marietta" had to be repeated. Miss Reichl is a pupil of Ada Soder-Hueck.

Caryl Bensel to Sing for Clubs

Caryl Bensel, soprano, who has recently organized the Marionette Concert Company, has been heard on many occasions this season by various clubs and organizations. She has just been engaged to appear as soloist in the April concert of the Glee Club of Nutley, N. J., and to sing at the New Jersey Federation of Women's Clubs' Convention in Atlantic City on May 2. She will also appear with the Marionette Company at the New Jersey College for Women in New Brunswick on March 10.

Kittredge Girls' Glee Club Celebrates

The glee club of the Kittredge Girls' Club, formed ten years ago by Mrs. Ida Seymour Hutchison, gave its annual concert at the Club House in East Fifty-seventh Street, on the evening of Feb. 16. The club, which is composed of business girls, offered a program that included numbers by Elgar and Puccini, and was assisted by Marguerite Hazzard, soprano; Mary Lackland and Margaret Cooke, violinists; Donald Fiser, baritone, and Catherine Widmann, pianist.

Father and Son Give Concert

The second in a series of concerts for young people at the David Mannes Music School, was presented by Mr. Mannes and his son, Leopold Damrosch Mannes, who substituted for his mother, on the morning of Feb. 10. The program included works by Schumann, Saint-Saëns, Mozart and Bach. The concert was attended by several hundred children.

Frederick Gunster who was scheduled to sing the tenor rôle in Haydn's "Creation" with the Oratorio Society of Baltimore on the evening of Feb. 20, gave a successful recital before the Music Lovers' Club of Rome, Ga., on Feb. 5. Mr. Gunster appeared with equal success in a recital under the auspices of the Fine Arts Club, Atlanta, Ga., on Feb. 9.

Teachers Urged to Adopt Simpler Methods for Instruction in Music

Procedure of the Business and Scientific Worlds in Saving Time, Labor and Material Should Be Applied to Instruction in Music—Psychology Will Help Teachers to Adapt Methods to the Needs of Students

By GUSTAVE L. BECKER

HUMANITY'S crying need today seems to be for more time to attend to all that it feels obliged to do. We cannot make our globe revolve more slowly, to give us more than twenty-four hours in a day, but we may still accomplish more in a given time, either by dint of strenuous effort or by aid of some more simple and effective methods of procedure. The business man, the scientist and many others are most successfully exploiting their devices and systems for saving time, labor and material. They would not think of going on doing things the way grandfather always did. Then why should not we music teachers at once adopt such more effective methods of attacking our tasks and enterprises?

But we are dreamers of beautiful dreams and dislike to disturb, in any too radical way, the hallowed usages and traditions of past generations. Yet force of necessity may soon arouse us to realize that the world's present need for accomplishing greater and better results with less expenditure of time and effort is expected also to extend into the field of teaching, even music teaching.

This much desired, greater efficiency may best be obtained by simplifying and condensing our methods of teaching and studying. In process of condensing, while trying to include more of that which is important material within given time and action, we should avoid making the tasks insuperable. True efficiency finds always a perfect balance between what is to be discarded as useless and what is to be included as helpful toward the main purpose. To make teaching more simple, accurate and direct, the greatest aid may be gained from a knowledge of the sciences.

Seek Aid from Psychology

In psychology, physiology, mechanics and mathematics we can find the mental illumination which may remove the erroneous impressions handed down to us by tradition. Many helpful and practical suggestions for teaching and studying music are to be obtained from these sciences, particularly from psychology, which helps us adapt the method to the needs of the student.

Every teacher with some years of experience becomes in his or her own way a practical psychologist, but it would take more than a lifetime's experience and observation of a single human mind to rediscover independently what is already known to the school psychologist through the careful investigations and comparisons of quite a number of scientifically trained minds. Practical experience may nevertheless, with advantage, supplement this study, thus better and more unerringly to apply the scientific principles.

What is there in teaching methods that may be simplified?

First, the manner of impressing the correct and desirable concepts, making them both more interesting and easier of comprehension. Second, the order of introducing concepts, from the simplest, by smooth gradations, to the complex—from easy to difficult. In all teaching the very first impressions for the young mind should be the important elemental concepts. In music these are rhythm (time proportioning) and pitch (melodic and harmonic intervals). These may then soon be followed by and co-ordinated with an intelligent direction of muscular action, taken in the most resourceful positions, toward effective tone production. The printed symbols on the music page should, of course, before long be shown and explained, but only as representing the various already impressed musical concepts of pitch and time value. This sequence of musical

concept preceding the muscular expression of it should from the beginning be made habitual.

This would form an important factor toward building up an efficient musicianship. Simplification may also be effected by the manner in which each concept is approached; based upon and evolved from out of preceding ones from the known to the unknown. We should not speed progress to such a degree as to entail an inadequate preparation for later tasks.

These points of simplification will enable us to condense the quantity of teaching material and tasks therewith involved, also the amount of time spent in the learning, and the scope of effort made toward gaining the desired results. Both the condensing and the simplifying processes will now have to be applied to the manner of grouping, correlating, or often co-ordinating the essential concepts.

Whenever two concepts or points of action already intimately associated can be comprehended and safely taught by coincident effort, it were waste of time to attack them separately. Furthermore a too extensive dwelling upon isolated detail fails to give the mind a perspective vision. Such methods, too long maintained, produce minds so narrow that they cannot see the forest because of the trees; or such a one as that of the man who, having been given a terrier in addition to his mastiff, proceeded to cut another and smaller hole into the kennel for the little dog to enter by.

Many well-balanced and bright-minded children are actually bored by the kindergarten-like tasks given them in some of the modern methods for beginners. Most children beginning music already attend school, and are beyond the kindergarten stage of intelligence. Where a pupil is not well balanced in either mental or physical equipment, or in both in relation to each other, the more deficient faculties, be they perception, comprehension, memory or action, should be given especial training, to develop them as quickly as possible to a point where a better reciprocal condition is established.

If a pupil in a general way is dull, and slow to respond, he should at first receive a course of tasks and impressions calculated to awaken his dormant mentality to the requisite condition of efficiency, for if tasks are to be made easier, this can be done better by working with a more efficient equipment. At every stage of development we should train the mental processes toward a point where they may readily cope with the tasks next coming along.

Not every one is endowed with an alert and versatile mind, with power of concentration, with continuity of purpose, or perseverance, and with ability to think clearly and draw logical conclusions; nor can everyone who possesses a musical ear, also claim to have a refined sensibility for what is artistic. On the other hand, there are not a few with esthetic feeling and judgment, who lack reliable sense of pitch or rhythm. In these days a fair percentage of the music teachers have devoted some thought and study to psychology. The average one is better fitted for his or her vocation than were most of them fifty years ago. Moreover, several of the newer methods are much improved, especially in regard to the larger scope and variety of subjects brought to application.

There may now indeed be found many teachers who take every opportunity to give their pupils helpful and inspiring information about the composer of the piece that is being studied. They endeavor also to make clear the structure and significant content of the composition, and to make some effort toward having the pupil study harmony, possibly to combine this with ear-training. Technical exercises and studies are, as a matter of course, given in plentiful supply. All this, it is the ambitious teacher's desire to accomplish, if then only the pupil might be persuaded or coerced into giving his or her concentrated effort during at least two hours each day to the indispensable home work.

All that such a teacher considers important enough to include in a course, and accordingly assigns for practice and study between lessons, cannot possibly be done by the average student in merely one hour's daily effort, while the

traditional methods of teaching and studying are still adhered to. Yet, facing the short-practice-time problem, everywhere met with, and continuing through all the strenuous school years, we can either content ourselves with imparting less and having the pupils achieve less, or we must resolutely attack the task of discovering and apply-

ing such simplifying and condensing, and otherwise improving of our methods, that the shorter study period, shall be made to accomplish all that is desired.

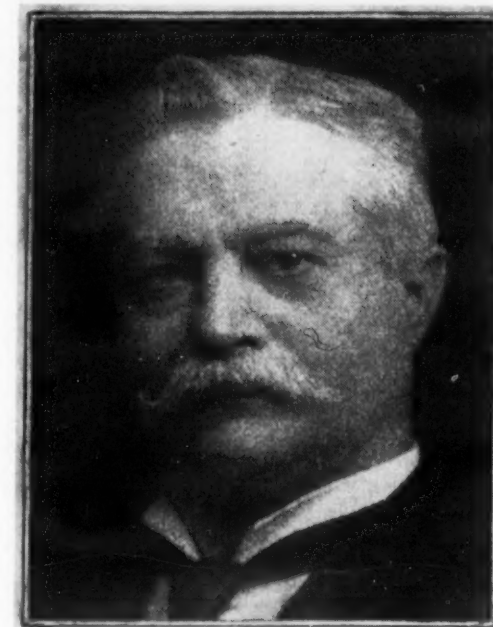
[The foregoing is, in part, a paper read by Mr. Becker before the Music Teachers' National Association Convention in New York.]

Carl Fischer, Veteran Publisher of Music, Dies After a Year's Sickness

Founder of Well-Known New York House Came to This Country in 1872 and Built Up Large Business from Modest Beginning—Learned Instrument Making in Germany—Established Two Magazines Devoted to Musical Interests

CARL FISCHER, founder and head of the music publishing and instrument firm bearing his name, died of diabetes at his home in New York on Feb. 14, after an illness of about a year. Mr. Fischer was born in Buttstädt, Saxony, on Dec. 7, 1849, and was the youngest of seven children. While still very young, his musical talent became evident and, after his general schooling was completed, he was placed under the tuition of Kapellmeister Haras in Gotha, studying violin and French horn. A few years later he became associated with his brother in a musical instrument business in Bremen, and, continuing his study of the violin, he also learned to play the double-bass and bassoon. In 1864 he went to Markneukirchen, the center of the German instrument industry, and familiarized himself with details of the manufacture of musical instruments. His skill and competence led to his engagement, in 1867, to aid in the completion of a set of brass instruments to be exhibited at the Paris Exposition. While in Paris he met Henry Distin, the English manufacturer, and shortly after joined his London organization, but returned to assist his brother in Bremen in 1869.

In 1872 Mr. Fischer came to New York, establishing a music business and also supplementing his income with pro-



Carl Fischer

fessional engagements. His first publication he wrote out himself in chemical ink, reproducing it by the most primitive process. The music catalog of his firm is now one of the largest in the field, besides going hand in hand with the instrument business.

The *Musical Observer*, a monthly magazine which he founded, is devoted to the interests of the artist, music-lover and student, and the *Metronome* furthers the needs of the orchestra and band.

The firm of Carl Fischer last year celebrated its fiftieth anniversary. Associated with Mr. Fischer was his son, Walter S. Fischer, and, until their untimely deaths, two other sons, Carl Fischer, Jr., and George Fischer. In spite of his illness, Mr. Fischer was active in his business until a month ago. He is also survived by three daughters and his second wife, who was Elizabeth P. Getty of Yonkers, N. Y.

PASSED AWAY

Alois Trnka

WHITE PLAINS, N. Y., Feb. 17.—Alois Trnka, violinist and teacher, died in a private sanitarium in Stamford, Conn., of acute bronchitis on Feb. 9. Mr. Trnka was born on Feb. 18, 1883, in New York of Bohemian parents and was taken to Europe when a boy. In 1901 he was graduated from the Prague Conservatory, where he had been a pupil of Sevcik for several years, and shortly after made a tour of Austria. He returned to America in 1907 and established himself in New York where he taught for a number of years, moving later to White Plains. Last June Mr. Trnka went back to New York and opened a studio there. Among his best known pupils were David Hochstein who was killed in the Argonne in the war; Maximilian Rose and John Corigliano. Mr. Trnka was twice married, his second wife dying last spring in White Plains.

Mrs. J. C. Van Duyne

GLEN RIDGE, N. J., Feb. 17.—Mrs. J. C. Van Duyne, who had been for several years soprano soloist at the Congregational Church in Glen Ridge, and had also sung in churches in Montclair, passed away after a short illness on Feb. 10. Mrs. Van Duyne had studied singing in New York with Walter S. Young and Franz X. Arens. She is survived by her husband and two sons and a sister, Caryl Bense, soprano, of Nutley, N. J.

George Edward Pickering

BALTIMORE, Feb. 17.—George Edward Pickering, well-known as soloist in local operatic productions and as a church

singer, died at his home at Walbrook on Feb. 15 at the age of thirty-one years. Mr. Pickering studied at the Peabody Conservatory of Music, and was a member of the Baltimore Opera Society and the Musical Art Club, and soloist at the Northminster Presbyterian Church. He was a graduate of the University of Maryland Law School, and was associated with his father in the practice of law. He is survived by his wife, Mrs. Ida Shaw Pickering, and a son.

Laura Ormiston Chant

LONDON, Feb. 16.—Laura Ormiston Chant, lecturer, writer and composer, died at Danbury today in her seventy-fifth year. Mrs. Chant, shortly after her marriage in 1876, took up the cause of woman suffrage, and among her other activities wrote numerous novels, sermonettes and composed a number of songs.

Mrs. Eunice Curtis

SYRACUSE, N. Y., Feb. 17.—Mrs. Eunice Curtis, for many years a member of the choir of St. Paul's Episcopal Church, died while on her way home from a vesper service. She had studied piano with Parker in Boston, and was a member of the Morning Musicale Society and a devoted patron of the arts.

Gladys Mary Tyles

ROCHESTER, N. Y., Feb. 17.—Gladys Mary Tyles, well known local pianist and teacher, died suddenly of pneumonia on Feb. 11. Miss Tyles, who was a faculty member of the Rose School of Piano Playing, is survived by her parents and a sister.

Lauri-Volpi Gave Up Law for Career as Singer

New Metropolitan Tenor Had No Thought of Making Music His Life-Work Until After Successful Début at Constanzi Theater in Rome—He Finds American Audiences Are Not "Cold"—Recommends Stage as Best Teacher

GIACOMO LAURI-VOLPI, Italian tenor who recently made a successful entry into the roster of singers at the Metropolitan Opera House, has gone more than the usual distance ordinarily traversed in the first twenty-seven years of life. Originally intended for the law, his studies were interrupted by the war, and for four years he served in the Italian Army, attaining the rank of captain and receiving three crosses and a silver medal. The war over, he returned to his native Rome, and resumed his studies in music at the St. Cecilia Academy in conjunction with his law studies, but had no thought of making music his vocation until after his very promising début in Massenet's "Manon" at the Constanzi Theater in 1920. Although he had finished his law course, he cast aside all thoughts of being a lawyer and entered upon a career that has brought him success in a half-dozen of the leading opera houses of the world.

Mr. Lauri-Volpi views with especial satisfaction the cordiality of his reception in America, for he had been told that the American audience was particularly cold and that there was little musical culture here. But he is convinced that exactly the opposite is true, for he says that in his singing on three continents he has not found an audience more responsive or more musically intelligent than at the Metropolitan Opera House. A matter in which he is especially pleased, is that the American taste in tenors is for the full, round tone and not for the white, nasal quality that is so much admired in many of the Latin countries.

Mr. Lauri-Volpi made his New York début in the rôle of the Duke in Verdi's "Rigoletto," which also served to introduce Caruso to America many years ago. Both artists, however, have sung the part under the bâton of Toscanini, and upon both, that imperious conductor sought to impress his will as to the manner in which the rôle should be sung—but with different success.

"As on the occasion of my first appearance at the Metropolitan," said Mr. Lauri-Volpi, "I also made my début at La Scala in the same part under the



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Giacomo Lauri-Volpi as "Mario" in Puccini's "Tosca" and His Wife, Maria Ross, Spanish Soprano

direction of Toscanini. He insisted on my following the exact score, with none of the cadenzas and frills that are usually heard in the part. He had made the same request of Caruso, who after the first night, ignored his instructions, much to the delight of the audience. But being a young singer without Caruso's halo, I had to do as I was told. Nevertheless, I was accepted by the Milanese and was soon engaged to appear in the opera houses of Madrid, Barcelona, Monte Carlo and at the Colon Theater in South America. I should have been in America two years ago but for engagements in other theaters that had already been arranged. I have now sung winter and summer during the three years I have been before the public, but I am counting upon a rest next summer when I shall accompany my wife to South America where she is to sing leading rôles."

Mr. Lauri-Volpi's first teacher was Signor Cotogni at the St. Cecilia Academy, where he also studied for a time with Enrico Rosati, teacher of Beniamino Gigli, but he is firm in his conviction that the stage is the best teacher. He believes that if the singer will watch the effect of his work upon his



Hubert Photo

audience, he will find in its response an infallible guide to the best in his art. He has sung both the lyric and the more dramatic rôles in opera—from "Rigoletto" and "The Barber of Seville" to "Tosca," and "Pagliacci," including Donizetti's "La Favorita" which, he says, contains his favorite part. He has also been heard in the leading tenor part in "Anima Allegra," in which he sang in its first American hearing recently.

He was married a few months ago to Maria Ross, a Spanish soprano, who is well known in Italy and in South America. Although her grandfather was a native of North America, she is a true daughter of Spain, and shows none of her American antecedents except in her name.

HAL CRAIN.

First Statement on Juilliard Fund Plans Says Interest on \$10,000,000 is Available

THE following statement has been issued by the trustees of the Juilliard Musical Foundation:

"Under the will of the late Augustus D. Juilliard of New York, provision was made for establishing and operating the Juilliard Musical Foundation. The residue of Mr. Juilliard's estate was to be transferred to a Board of Trustees created to administer the trust.

"During the past year the trustees have received slightly over ten millions of dollars, and the income from this amount will be applied to the purposes of the Foundation.

"It has been impossible for the trustees to accumulate and distribute income until now, and the work of the Foundation up to this time has been to

consider and adopt plans, in accordance with the benefaction.

"Among the obligations placed on the trustees in connection with Mr. Juilliard's gift and expressed in his will are these: he desired to have students of music given good advantages in study; he desired to have contributions of applied music made where they would do good; and he desired to help the whole

country through the Foundation which he provided for. Although he called attention to one organization of power and influence in New York City—an organization whose ideals and accomplishments he was proud of—he intended the Foundation to be of service to his country. The trustees have kept all this in mind as the work of the Foundation has been formulated.

"Income from funds in hand or yet to come will be used to assist students of music, to aid schools and colleges where music is taught, to aid organized musical movements, to advance musical appreciation, and to stimulate musical ability in the United States. All aid granted by the Foundation will be in the interest of American music.

"Suggestions, advice and information have been sought and received from innumerable sources concerning the possible functions and services of such an organization as Mr. Juilliard provided for. With an open and inviting field before it, the Foundation has made every possible effort to learn what could be done, what needed to be done, what principle or set of principles should control its activities. Questions were asked by letter, in interviews, at meetings, and answers have been given by hundreds of qualified people. Consideration was also paid to the fact that other organizations were studying American music in special and general ways, and they were asked for reports and recommendations.

"All this has been of advantage to the new organization. The field has been surveyed, and workers in the field have become known. To many of these workers the Juilliard Foundation is indebted.

"The final test applied to each plan or project submitted to or considered by the Foundation has been its actual or possible value in a broad American scheme. Limited activities deserve support, but not from a Foundation whose province is general. In connection with so delicate a subject as music there will always be differences of opinion about measures of value, but it is the intention of the trustees to distribute the income from Mr. Juilliard's bequest for general musical good."

Further statements of specific plans are promised.

Mr. Cromwell Child has been appointed press representative of the Foundation.

DEPARTURES FOR EUROPE

Darius Milhaud Sails—Carl Friedberg Among Arriving Musicians

With the closing of the season of the Chicago Civic Opera Association, members of the organization are beginning to return to Europe for activities there. The Rochambeau, which sailed on Feb. 15, had aboard Emile Merle-Forest, stage manager; Edouard Cotreuil, baritone, and C. Lauwers, pianist, and Theodore Bertina, all members of the company. Also aboard were Darius Milhaud, pianist-composer of the French "Groupe des Six," and Renée Chemet, French violinist.

Arriving on the Baltic on Feb. 13 was Carl Friedberg, pianist and teacher, who comes to join the faculty of the Institute of Musical Art. The Mongolia, which arrived from Hamburg, brought Simon Bucharoff, American composer, whose opera, "Zakahara," is said to be scheduled for early production in Germany. On the Berengaria, which docked on Feb. 18, was S. L. Rothafel, manager of the Capitol Theater, who returned from a flying trip to Europe.

Ontario Exempts Concerts from Taxation

TORONTO, CAN., Feb. 17.—Because its work is educational, the concerts of the Mendelssohn Choir will not be taxed by the Provincial Treasurer this year. Last year the Oratorio Society asked for and secured a remission of tax on its concerts, and this year the officials of the Mendelssohn Choir asked for the same treatment, its work being also educational. These exemptions are welcome on account of the difficulty both organizations experience in financing their concerts. W. J. BRYANS.

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